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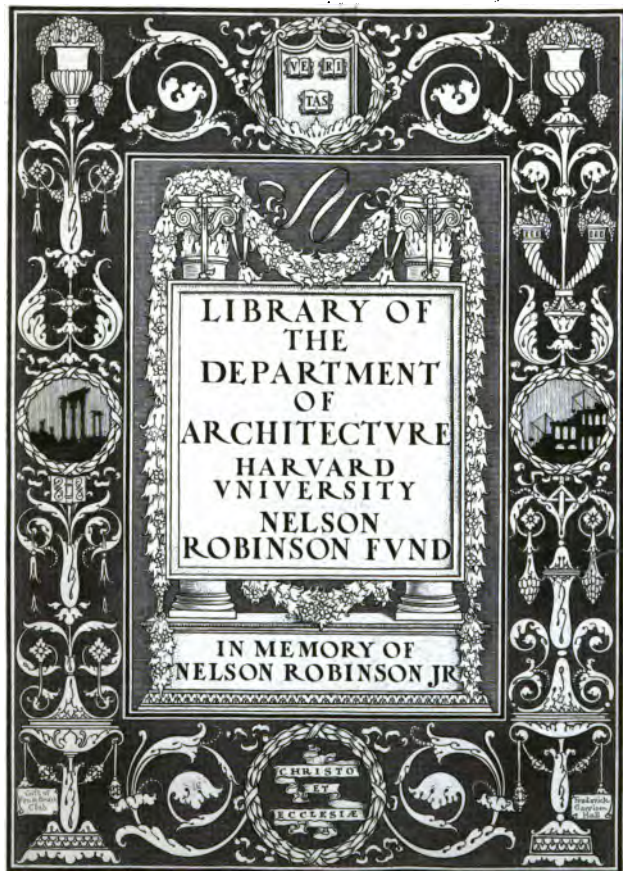
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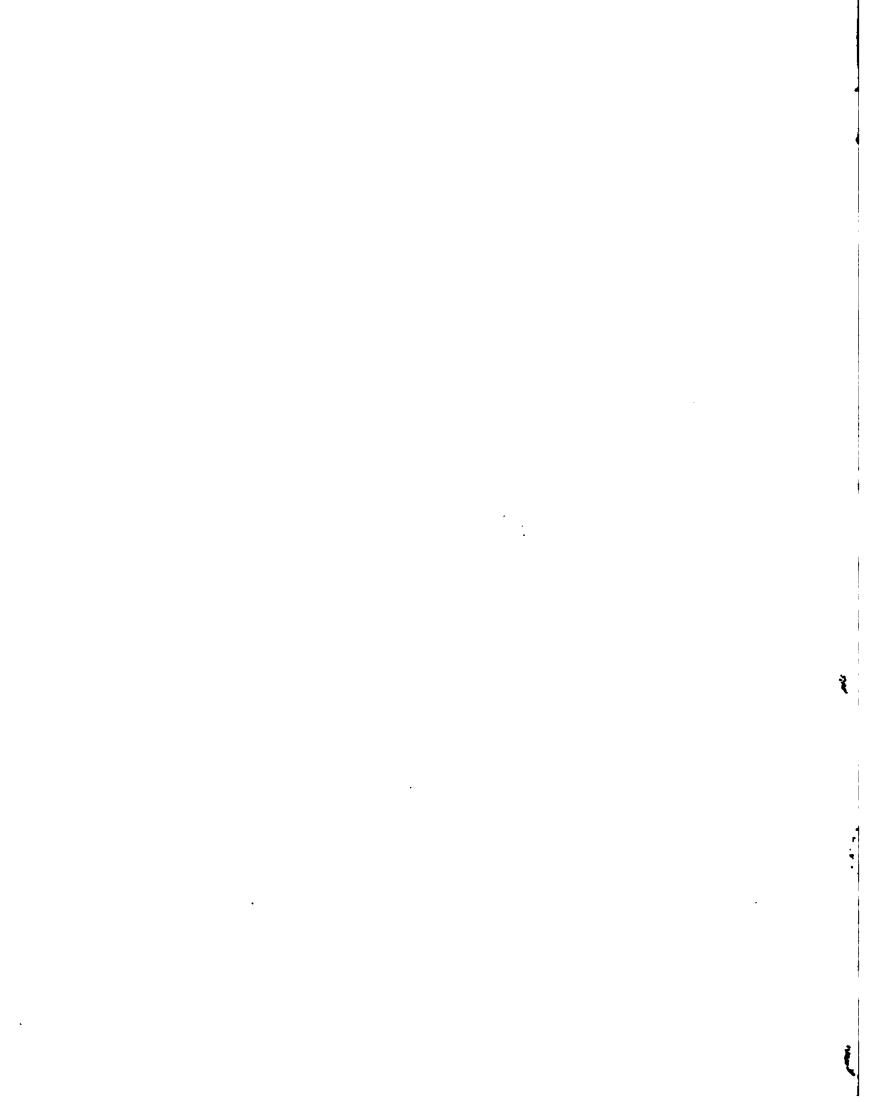
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A DAY
AT

VERSAILLES

ILLUSTRATED GUIDE

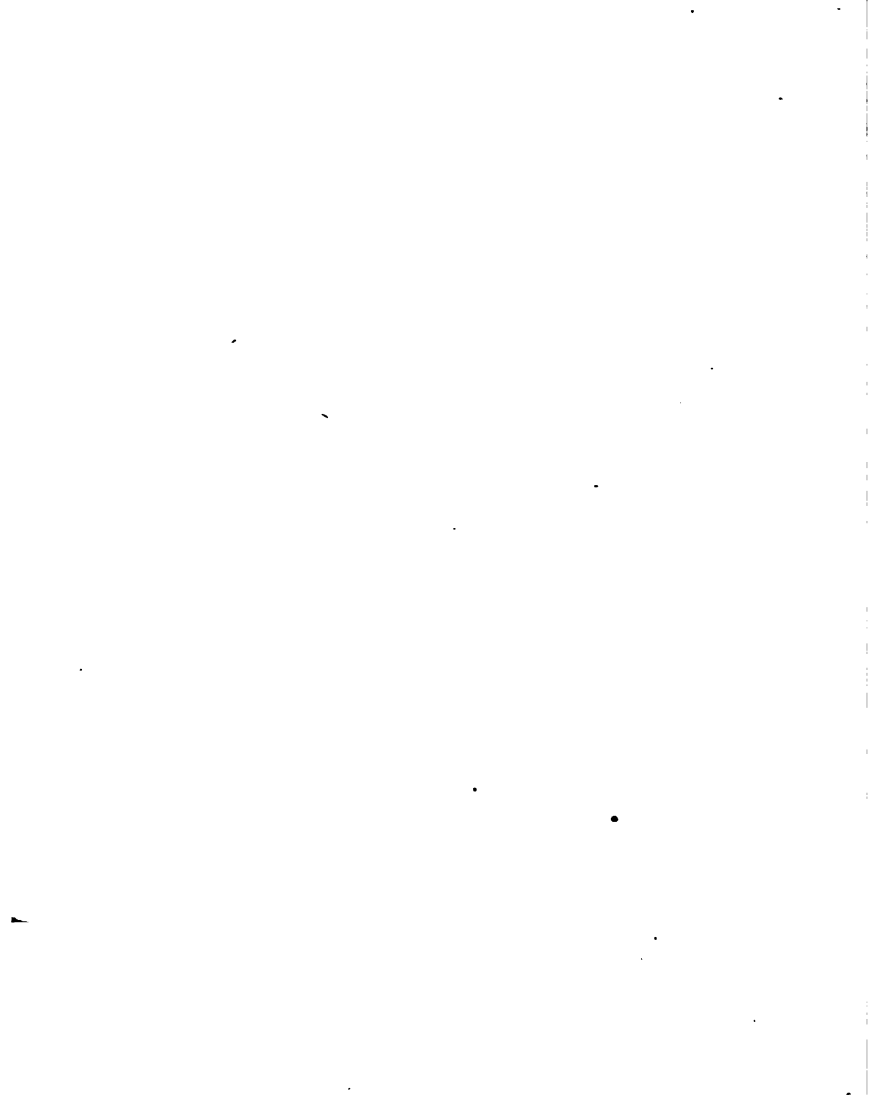
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and
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IMPORTANT NOTICE

The Palace of Versailles and the Villas of the Trianon are opened daily, except Mondays,

from 11 to 5 in Summer,
and from 11 to 4 in Winter.

The gardens are opened every day and closed at night.

Admission is free. In order to see both Versailles and the Trianons in one day, three hours should be devoted to the Palace, two to the Park, and two to the Trianons.

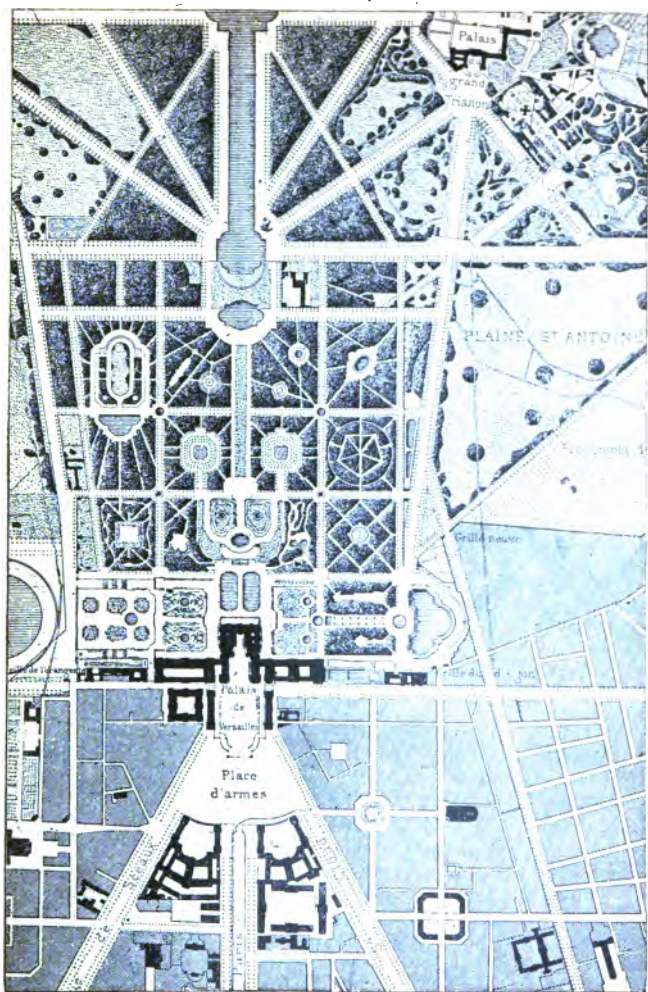
The visitor will enter the Museum by the Chapel-court and vestibule. If he is hurried he need only follow the itinerary printed in large type, without regarding the information in smaller type.

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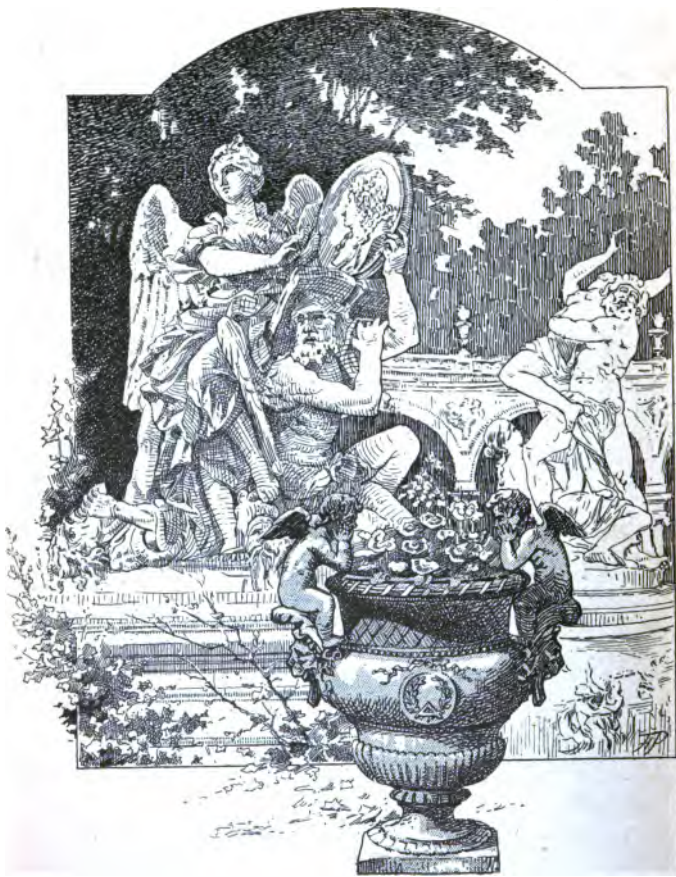
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LEFT BANK RAILY

TRAMWAY

RIGHT BANK RAILY



FAME WRITING THE HISTORY OF LOUIS XIV

○

A DAY AT VERSAILLES

ILLUSTRATED GUIDE
TO THE PALACE, MUSEUM, PARK
AND THE TRIANONS

57 WOOD-CUTS AND PLANS



L. BERNARD, EDITOR
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Vast numbers of visitors come to Versailles to spend a day in visiting the Palace, its halls and rooms, the Museum, the Park, and the Trianons. It is advisable if possible to divide the visit into two or three days, but it is possible in a single day to see this fine collection, if no time be lost and the visitor be well directed. Such is the object of the present guide. In following exactly the routes we indicate, and in examining those objects which are mentioned as worthy of attention, and at the same time passing rapidly where we recommend no stay to be made, the visitor will leave the Palace having seen all its beauties : ceilings and decorations, grand marble mosaics, sculptured and gilded wainscoting, lintels, copper carvings, antique furniture, pictures, busts, etc. That is to say the visitor will have had under his eyes the most beautiful specimens of the xviith and xviiith cen-

turies. The connoisseur, the casual visitor and the artist will all find their tastes gratified, whether of pleasure or utility.

A few historical notes will furnish all necessary information upon what has been done in the galleries and halls, and what purpose they served in times past, from what period they date, their style, and the principal artists whose masterpieces they are.

The engravings which accompany the text will assist the visitor in retaining a souvenir of what he may have admired. The plans will facilitate the inspection of the halls of the Palace, the principal rooms of the Museum, the gardens and statues of the Park.

For the visit to the Museum it has been thought unnecessary to give a complete list of the pictures, as each one bears a label indicating the subject and name of the artist. Those who may wish to possess full details will find them in the catalogue of Eudore Soulié in three volumes and a supplement, giving a description of the 5000 works of art contained in the museum. One may however consult with greater satisfaction the recent volume of Messrs Nolhac (curator of the Museum) and A. Pératé, entitled the *National Museum of Versailles*, and containing 110 reproductions of the principal works.

The object of the present guide is to give the public the satisfaction of seeing everything of interest, and carrying away a complete idea of that most admirable work of art, the Palace of Versailles.

The Villas of the Grand and Little Trianons complete Ver

sailles. In order to have an exact idea of the residence of the former monarchs, the visitor should not omit to visit these two Villas of which the Little Trianon displays a most charming example of the style of Louis XVI.

L. B.

HOW TO REACH VERSAILLES FROM PARIS

Versailles can be reached in about 35 minutes by railway, there being 39 trains a day each way between the Saint-Lazare Station, Paris and Versailles, and 29 trains from the Montparnasse Station. The fares are 1 fr. 90 first class, 1 fr. 30 second class, single journey.

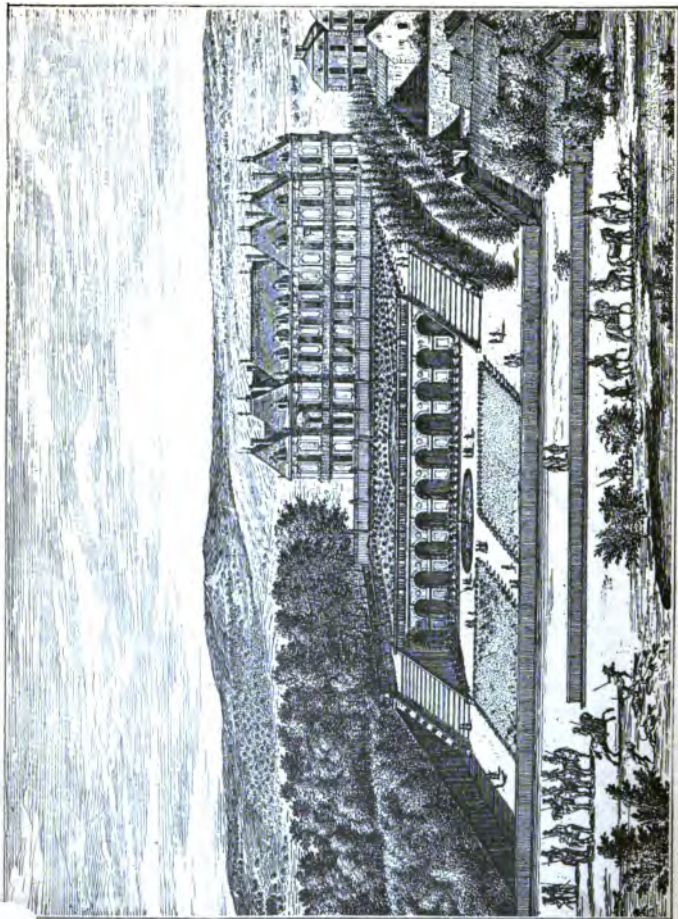
The most enjoyable way, however, is by the four-in-hand carriages of Messrs Cook, which leave their Office in front of the Grand Opera House every day, except Monday. The road taken on these carriages drive is as follows, and the fare is 8 shillings.

During the summer a mail-coach leaves Messrs Cook's Office for Versailles at 10 a. m. on special dates which are duly announced in advance. The fare is 12 shillings each, 4 shillings extra for the box seat.

ROUTE OF COOK'S CARRIAGE DRIVES

Church of St. Augustin, Parc Monceau, Arc de Triomphe, Bois de Boulogne, Lakes, Grand Cascade, Racecourse of Longchamps, Citadel of Mont Valérien, Town and Park of St. Cloud, Montretout-Buzenval, Forest of Ville-d'Avray, Avenue de Picardie, Versailles, Grand Trianon, Private Apartments of the Empress Josephine, Napoleon I., etc., and State Carriages (time for luncheon). Palace, Museum and Park of Versailles, Avenue de Paris, Viroflay, Chaville, Sèvres, Porcelain Manufactory, Billancourt, Fortifications of Paris, Viaduct of Auteuil, Palace and Park of the Trocadéro, Embankment of the Seine, Cours la Reine.

Cook's Four-in-Hand Excursions start at ten o'clock precisely, returning at half past five, in time for table d'hôte dinner. Tickets should be secured on the previous day.



THE PALACE OF LOUIS XIII, SIDE OF THE ORANGERY

A DAY AT VERSAILLES

I HISTORICAL

The Palace of Versailles is one of the most perfect buildings in France from an artistic point of view, and certainly the most instructive for visitors. It was built in its original form under Louis XIII, enlarged by Louis XIV to its present immense size, and inhabited by the French kings up to the Revolution. It has since been converted into a museum and, having continued to play a part in great national events, presents to the public a collection of the most interesting souvenirs of France.

The history of the Palace is markedly shown in its construction. Standing in the entrance court, on the spot where the modern statue of Louis XIV is placed, and where formerly stood the entrance of the railing forming the royal court between the two wings of the Palace, we notice buildings of different periods.

A portion of the brick and stone constructions growing narrower towards the elegant marble court, under the windows of Louis XIV room, dates from Louis XIII.

Louis XIII was in reality the true founder of Versailles and (his architect was then Salomon de Brosse) built there in 1624 a hunting box of which something is preserved amidst the gorgeous buildings of Louis XIV.

This little box of Louis XIII was little to speak of. It formed only the three sides of the narrow called *cour de marbre* (marble court), the pavement of which as well as the central façade and the decoration of the roof date from Louis XIV.

All the portions of the Chateau, of the court and the forecourt, where again brick predominates, belong to the first enlargements of the Chateau by Louis XIV, who firstly adopted the hunting box of his father as a rendez-vous of pleasure and gave there a series of court festivities still celebrated. The wings acquired the name of *Ailes des Ministres* in 1682, at the time of the installation of the offices of the government, when the Grand King settled at Versailles and established there the seat of Royalty.

The work of Louis XIV is very noticeable on the side of the Palace towards the gardens. But on the entrance side our attention is arrested by a building of Louis XV's time, a massive heavy-looking wing, called after its designer "the Gabriel wing". It was built in the year 1772, and formed part of a plan for the entire remodelling of the Palace. In accordance with the taste of the hour, the idea was to rebuild the entire centre in Greco-Roman style.

This grievous work of vandalism was interrupted by the financial distress of the country under Louis XVI. Napoléon I intended to resume it, and ordered Dufour to begin the companion wing to that of Louis XV of which the Pavilion only was completed in 1820. The Gabriel wing and the Dufour Pavilion occupy the place of colonnaded pavilions of the

time of Louis XIV which we see in old pictures and against which abutted the railing enclosing the Royal Court.

The endless façade on the gardens gives the most just idea of the extent of the Chateau and the immense work of Louis XIV, the size of which it is impossible to take in at a single glance from the parterre.

The main body of the Chateau completely covering the small square original building is the work of the architect Le Vau; the large wings that of Mansart. But the front façade of the Chateau underwent a considerable change in 1679. The central portion of the first storey of Le Vau's building consisted of a large terrace at the two extremities of which was a large salon.

This change dates from 1679. The main building of the Palace is older by ten years, and the great wings on the south and north were begun, one in 1679, and the other in 1684. The Chapel, surmounted by its gilded lantern, was built between 1699 and 1710. All then that we see of the Palace from the grounds dates from the reign of Louis XIV. The visitor will be interested in the old pictures in room 54 of the Museum, showing the different enlargements of the Palace.

The different periods of architecture are as clearly shown in the interior as on the exterior. Nowhere may the three great decorative styles of the xviith and xviiith centuries be studied from more perfect or more correctly dated models.

In spite of restorations and mutilations, the ancient works of art collected at Versailles are, as a whole, second to none in France. It is indeed the Museum of National Decorative Art, which would be easy to complete by the addition of some fine pieces of furniture, so as to recall what was formerly there.

The day of the Revolution, October 6th 1789, recalled Louis XVI to Paris, and withdrew the seat of government from

Versailles. The Revolution did not harm the Palace, but the Convention ordered all the furniture to be sold, thus scattering treasures which are now almost priceless. The Directoire established there an ephemeral Museum of the French school. Napoléon and afterwards Louis XVIII intended living at the Palace.

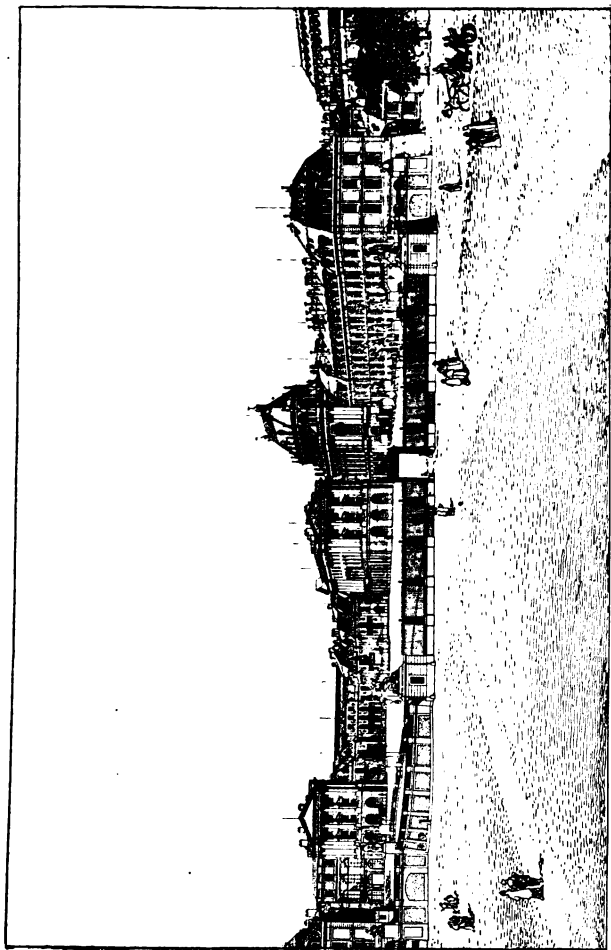
The final destiny of the Palace was fixed by Louis-Philippe, who appropriated to it enormous sums from the civil list, and made a great Museum, consecrated "to All the Glories of France". This Museum, inaugurated in 1837, has in reality become a museum of French history under all its aspects, and its collections are the most important and numerous of those of the same kind in Europe.

We cannot help regretting that the creation of new galleries has led to the destruction of several fine suites of rooms, and the decorative treasures they contained. But it has probably preserved the Palace to the Nation, by giving it a worthy use; and the number of works of art — both paintings and statuary — which is collected there, is precious to history and art.

A general rearrangement of the Museum, particularly in the portrait galleries, has recently been undertaken, and has already given satisfaction to the public. The resources placed in the hands of the administration are unfortunately insufficient. The Museum only contains works of an historic character. Everywhere accurate descriptions assist the observations of visitors.

Fresh acquisitions, some presented, others purchased by the State of the contemporaneous portion are constantly flowing in to fill up existing deficiencies.

The National Museum only occupies the centre of the Palace and a portion of the wings. The rest has been under the jurisdiction of Parliament since the National Assembly placed the seat of Government at Versailles in 1871. The hall to



THE PALACE OF VERSAILLES

which the Museum was then confined (formerly the Opera house) became in 1875 the Senate house, and there was built at this time a hall for the Chamber of Deputies, to-day in use as the Hall of Congress.

* * *

Briefly the chief historical events of which the Palace of Versailles has been the scene are as follows :

Louis XIV (the Grand Monarch) died here 1715.

Louis XV died 1775. Here also Damiens tried to assassinate him.

Louis XVI, who was guillotined Jan. 21, 1793, was forcibly carried away from the Palace of Versailles in 1789.

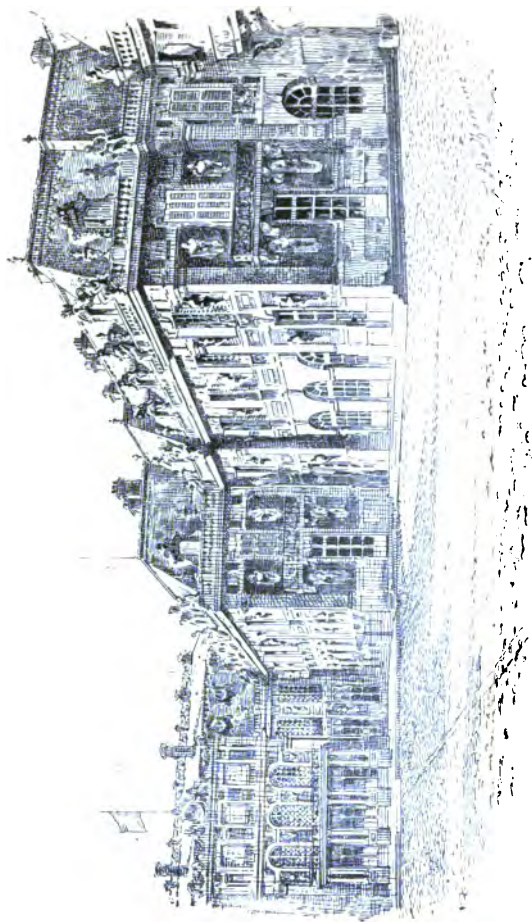
In 1795 the Palace was converted into a manufactory of arms, and in 1815 it was pillaged by the Prussians.

After the fall of Napoléon it was occupied in succession by Louis XVIII, Charles X and Louis-Philippe.

In 1855 Queen Victoria was received here by Napoléon III.

In 1871 the Palace was occupied by the German forces and on the 18th of January King William of Prussia was here proclaimed Emperor of Germany.

After the departure of the German troops it became the seat of the Government of France under the presidency of M. Thiers and continued so until the year 1880, when the Government was removed to Paris.



THE MARBLE COURT

II

THE PALACE AND THE MUSEUM

THE PARADE GROUND.

The Palace is built on a hill, and is faced by a large square, known as the "Place d'armes" or "Parade", which unites three large avenues — in the centre the Paris avenue, to the right that of Saint-Cloud, and to the left that of Sceaux. The whole has a majestic appearance which prepares us for the contemplation of the magnificent residence of Louis XIV.

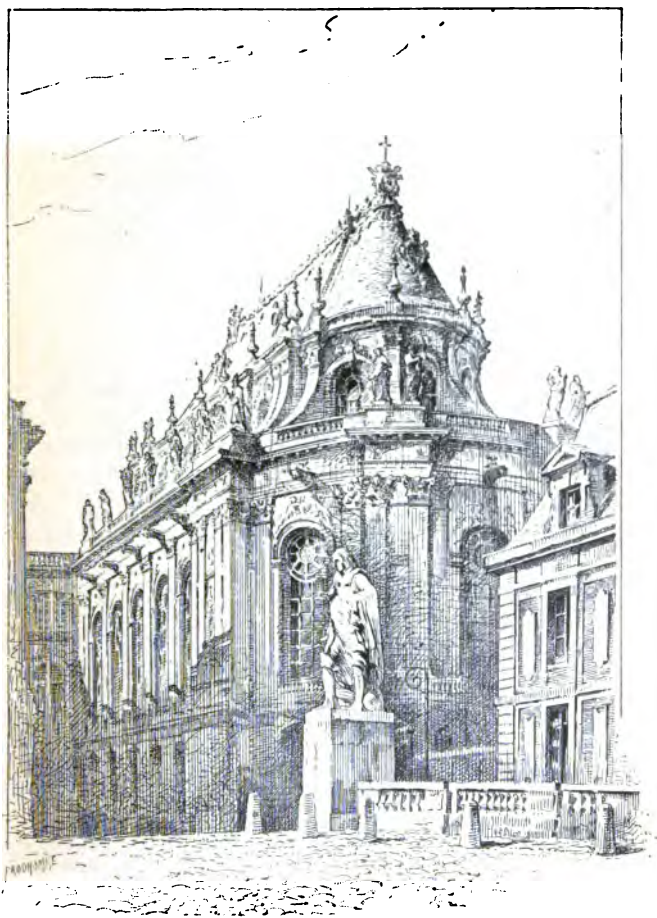
The avenue of Saint-Cloud is separated from that of Paris by the "Great Stables", where the king's horses used to be kept, and the avenues of Paris and Sceaux are separated by a similar structure, the "Little Stables", where the carriages were kept. To-day, one contains artillery workshops, and the other Barracks of Engineers.

The two stables were designed by Mansart, and have contained as many as 2500 horses.

THE COURTS OF THE PALACE.

The entrance-court, or avant-cour, is separated from the Place d'armes by a long iron-railing with three gilded bays. The centre one is surmounted by an escutcheon with the arms of France, a master piece of iron-work.

This court lies between the two great buildings called



EXTERIOR OF THE CHAPEL

“wings of the ministers”, where the ministers of the old monarchy lived, and where several ministries took refuge in the Commune of 1871.

The sixteen marble statues in the court, which are 4 mètres (13 feet) high, were placed there by Louis-Philippe, at the time of the conversion of the Palace into a museum. With the exception of those of four marshals of the Empire, they were executed in the time of Louis XVIII for the decoration of the Bridge of Concord, Paris.

The equestrian statue of Louis XIV, executed in bronze by order of Louis-Philippe, marks the entrance to the Court Royal, which was formerly separated from the fore-court by an iron-railing. The part between the buildings built nearest together is called the marble court; its marble flags have recently been restored.

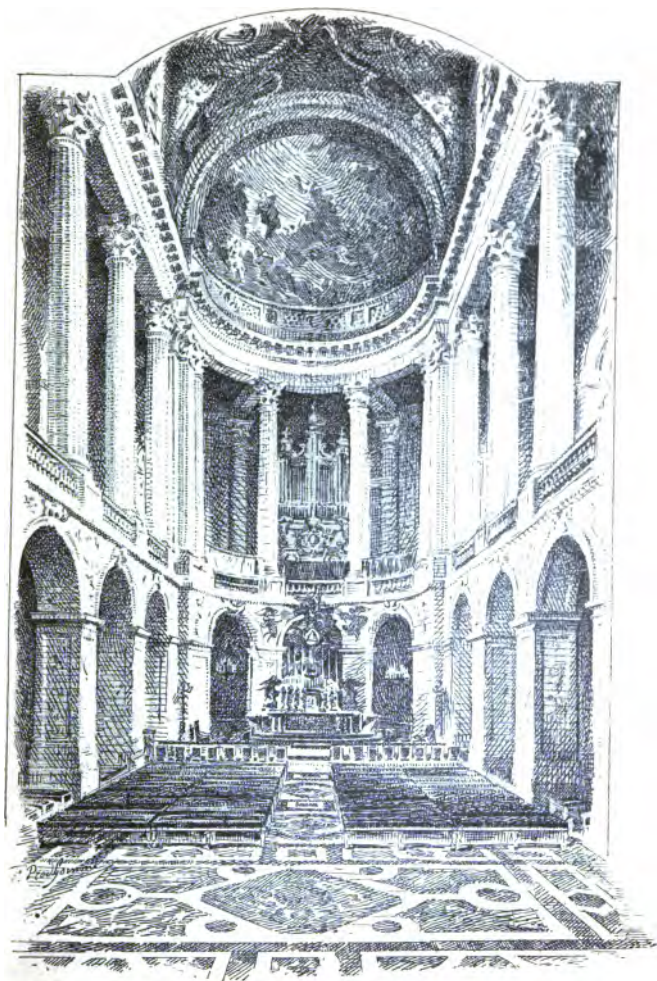
We can enter the Chateau on the left by the grand staircase known as « The Queen's Stairs », which opens on the Court Royal. But it is preferable to make our way at once to the right, towards the little Chapel-Court, where we find the principal entrance to the museum.

THE CHAPEL.

We notice the upper cornice of the Chapel, which is one of the most beautiful portions of the architecture of the Palace, with its stone statues and windows ornamented with elegant sculptures. The Chapel was built between 1699 and 1710 by Mansart and his successor Robert de Cotte.

If we intend examining in detail the interior of the Chapel we must speak to the officer at the entrance to the museum, but we can study it at leisure up the first floor, the doors being always open.

The principal entrance to the museum is at the end of the Chapel Court, under the passage to the right.



INTERIOR OF THE CHAPEL

ENTRANCE TO THE MUSEUM.

Very important notice.

The itinerary which follows shows the entire round of the Palace and Museum, and requires several hours to perform. If visitors have only a limited time at their disposal, two hours at the least, for the interior, or if they only wish to see the most important objects, they must read carefully what is printed in ordinary type, and neglect what is in small type.

If we are pressed for time, we must, on entering, turn to the right, past the large bas-relief (Passage of the Rhine by Louis XIV) and enter the "African Rooms" by the door into the Stone Gallery (Smalah, etc., page 26). If we only wish to see the state-apartments, we must ascend the staircase by the side of the chapel-door, which leads to the upper vestibule (page 30).

If we have plenty of time, or the chance of coming again, we will enter by the door to the left of the bas-relief, where the stall of books and photographs stands. This brings us to the

FIRST ROOMS OF FRENCH HISTORY (2 to 11).

These rooms contain pictures recalling the principal historic deeds from the time of Clovis up to the Revolution. The visitor will find the works of such modern artists as Paul Delaroche (*Charlemagne crossing the Alps*), Ary Scheffer (*The death of Gaston de Foix*), Schnetz, Larivière, Cabanel, etc. Among the pictures of the time of Louis XIV and Louis XV, are to be found the works of Van der Meulen, Testelin, the two Martins, Parrocel, etc. Each picture bears an explanatory label.

Going out at the bottom of the staircase built in 1851 and turning to the right is the

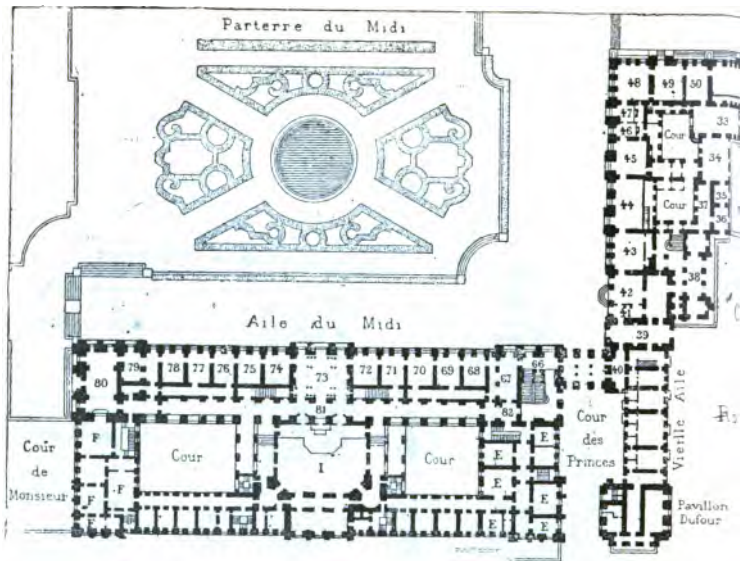
STONE GALLERY (16).

This contains chiefly pieces of sculpture of the middle ages (casts of the royal statues on the tombs of St. Denis, or marbles executed

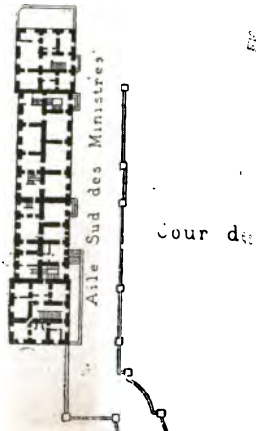


THE STONE GALLERY

after these statues). In the centre is the tomb of Ferdinand, King of Aragon, and Isabella, Queen of Castile, a great cast taken from the marble original at Granada.



1. Vestibule of the Chapel.
- 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Rooms containing historic pictures from the time of Clovis to that of Louis XVI.
13. Staircase of the North wing.
14. Opera-hall, now the hall for the meetings of the Senate.
15. Vestibule of the Opera-hall.
16. Stone Gallery.
- 17, 18, 19, 20, 21. Rooms of the Crusades.
- 22, 23, 24. Vestibules.
25. Northern Arcade.
26. Vestibule leading to the Ambassadors' Staircase, built by Louis-Philippe.
27. Vestibule.
- 28, 29, 30. Rooms of plan-pictures.
31. Vestibule.
32. Central Vestibule.
33. Gallery of recent acquisitions.
- 34, 35, 36. Views of Ancient Royal residences.
37. Private Entrance.
38. Vestibule leading to the Marble or Queen's Staircase.
State entrance to the Apartments.



39. Southern Arcade.
 40, 41. Vestibules.
 42, 43, 44, 45, 46. New Galleries of the XVIII Century.
 47, 48, 49, 50. Dauphin's Apartments (new portrait galleries).
 51. Lower Gallery.
 52, 53, 54, 55, 56, 57, 58. Rooms of the Marshals.
 59. Room of the celebrated warriors.
 66. Vestibule.
 67, 68, 69, 70, 71, 72. Rooms of the campaigns of 1796 to 1805.
 73. Vestibule of the Chamber.
 74, 75, 76, 77, 78, 79, 80. Rooms of the campaigns of 1805 to 1810.
 81. Stone gallery.
 82. Vestibule of the Princes' Staircase.

A. Reservoirs.
 C. Staircase leading to the Constantine rooms.
 D. Sacristy.
 E. Pavilion of Orleans (to the Chamber of Deputies).
 F. Pavilion of Provence.
 I. Chamber of Deputies.



39. Southern Arcade.
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82. Vestibule of the Princes' Staircase.

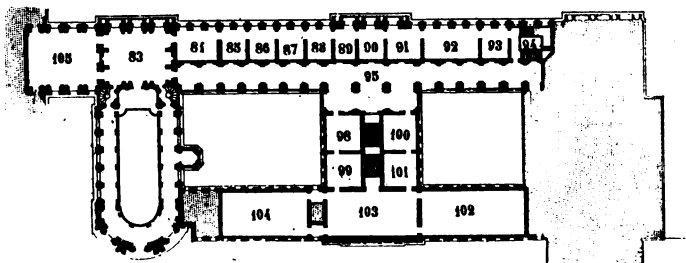
- A. Reservoirs.
C. Staircase leading to the Constantine rooms.
D. Sacristy.
E. Pavilion of Orleans (to the Chamber of Deputies).
F. Pavilion of Provence.
I. Chamber of Deputies.

On the right is the entrance to the

ROOMS OF THE CRUSADES (17-21).

The pictures in these rooms commemorate the history of the expeditions in the East between the 11th and 13th centuries, made by Christian Europe for the deliverance of Jerusalem and the Holy Sepulchre. The ceilings, friezes and pillars bear armour belonging to kings, princes and knights, who took part in the Crusades.

The doors of cedar-wood and the bronze mortar placed in the largest room come from the hospital of the Knights of Rhodes.



RIGHT WING, 1st FLOOR

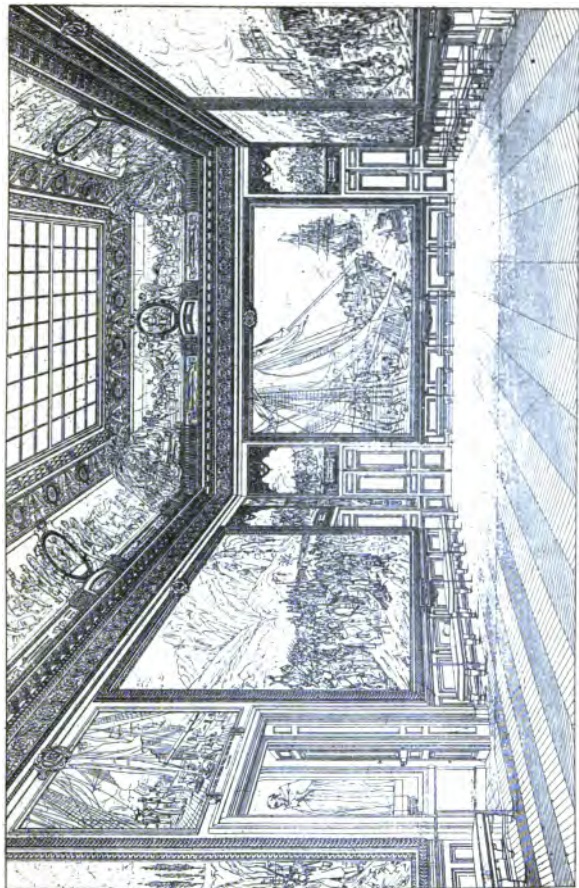
On leaving the rooms of the Crusades, the visitor should ascend the staircase marked *Africa, Crimea, Italy*, and enter the large

ROOM OF CONSTANTINE (103).

On the end wall are three great pictures by Horace Vernet, representing the capture of Constantine. The picture on the left, the *Assault*, is probably the finest work. The other paintings in the room are also by Horace Vernet. All the figures of officers and soldiers are from portraits. We enter on the right

THE SMALAH ROOM (104).

The celebrated picture by H. Vernet (69 1/2 by nearly 16 ft) represents the *Taking of the Smalah* from Abd-el-Kader by Duke d'Aumale in 1845.



CONSTANTINE ROOM

On the right is the *Battle of Isly*, gained by marshal Bugeaud over the Moors in 1844; and opposite, the *Siege of Rome* and episodes from the Mexican war.

In a cabinet is a bas-relief by Carpeaux, *Napoleon III receiving Abd-el-Kader*, and an English clock taken in 1850 from the Dey of Algiers.

Re-crossing the Constantine Room we come to the

CRIMEAN AND ITALIAN ROOM.

This contains complete illustrations of the expedition in the Crimea, notably the fine painting by Pils (*Battle of Alma*) and the three pictures by Yvon illustrating the *Capture of the Malakoff* (1855). There are also watercolours on the Siege of Sebastopol, and busts of generals who took part in the campaign.

The Italian war (1859) is represented by two pictures by Yvon : *Magenta* and *Solferino*.

From the Constantine Room visitors can enter the Stone Gallery on the first floor, situated immediately above that on the ground-floor, by two passages, each formed of two rooms filled with interesting modern pictures. Either passage will serve.

MODERN ROOMS (99 to 101).

In the rooms on the left the visitor will notice *the Retreat from Russia*, *the Battle of Inkermann*, by Gustave Doré, *the Reception of Siamese Ambassadors at Fontainebleau*, by Gérôme, etc.

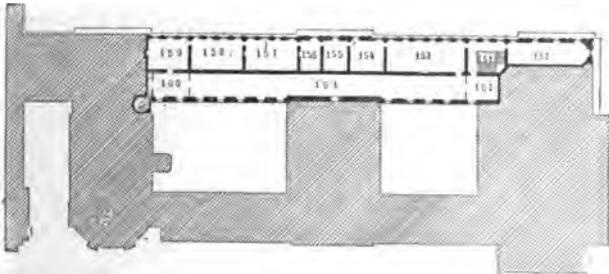
In the rooms on the right : — *The Federation Fête in 1790*, by Couder, *the Volunteers of 1792*, by Vinchon, *the Last Victims of the Terror*, by Muller, *the Meeting of Napoleon and Czar Alexander*, by Serangeli, etc.

After visiting this modern part of the Museum, visitors pressed for time should turn to the left into the sculpture gallery, and go direct to the Chapel Vestibule (page 30).

Others should turn to the right arriving at the grand staircase at the extremity of the wing, and ascend to the second storey to see the important collection of *historical portraits* exhibited in the

NORTH ATTIC (galleries 153-162).

Visitors should enter by the door near the windows. The first room is reserved exclusively for the *xvith* century, and contains some valuable portraits on wood of princes, ladies and historical personages. The oldest work (*xvth* century) represents Joan of Arc in armour, on the left of the Virgin, on whose right is St. Michael;



THE NORTH ATTIC

the features are no longer discernible, but the heroine carries a cloud of sanctity which bears witness to the veneration with which the people of her time regarded the liberator of France.

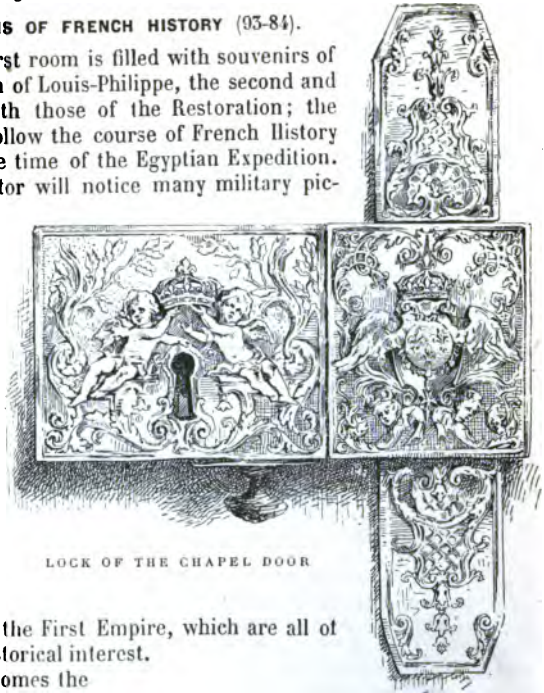
Chronological order is maintained in the following rooms and the gallery, which present most instructive illustrations of French history in the shape of portraits of famous characters. The series of Louis XIV's time, thanks to Beaubrun, Lefèvre, Bourdon, Mignard, Le Brun, Noret, Rigaud, are particularly rich in fine pictures. These rooms are being re-arranged with a view to showing the paintings to a better advantage.

The gallery is dedicated to the reigns of Louis XV and Louis XVI, and contains portraits by Rigaud, Largillière, Vanloo, Tocqué, Drouais, Mme Labille-Guiard, Mme Vigée-Lebrun, etc.

Ascending the staircase, we re-enter the

ROOMS OF FRENCH HISTORY (93-84).

The first room is filled with souvenirs of the reign of Louis-Philippe, the second and third with those of the Restoration; the others follow the course of French History up to the time of the Egyptian Expedition. The visitor will notice many military pic-



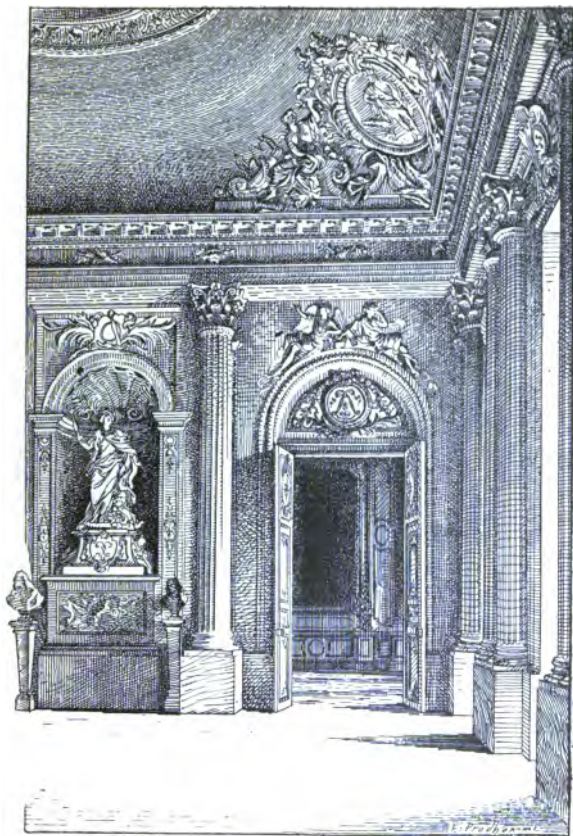
LOCK OF THE CHAPEL DOOR

tures of the First Empire, which are all of great historical interest.

Next comes the

CHAPEL VESTIBULE (83).

The construction is of the same period as the chapel (late Louis XIV). The king used to enter the Tribune through this vestibule. The visitor is now in a good position for inspecting the upper part of the Chapel, and the paintings of the vaulted roof.



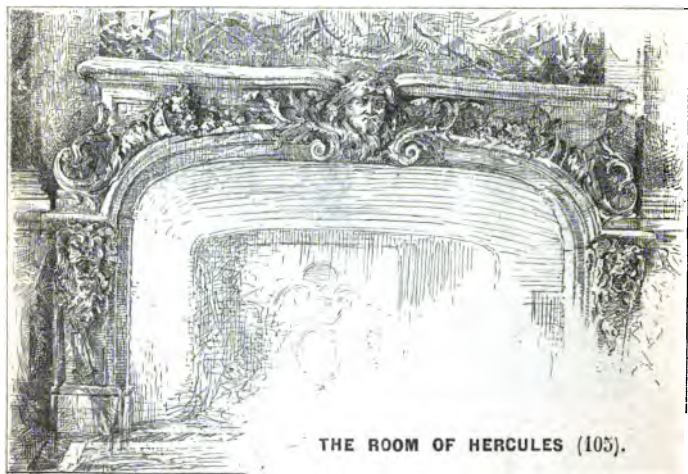
CHAPEL VESTIBULE

These paintings represent : — In the Centre, *the Eternal Father in all his Glory*, by Coypel ; at the end, *the Resurrection*, by Delafosse ; above the King's Tribune, *the Descent of the Holy Spirit*, by Jouvenet.

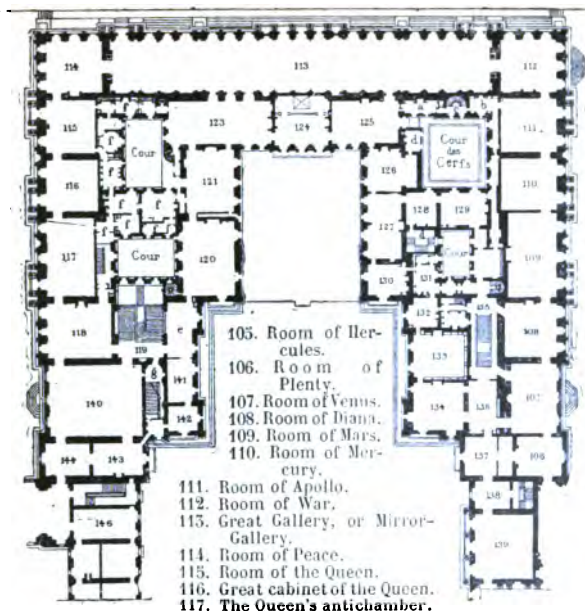
The high altar is surmounted by a *Celestial Glory* in gilded bronze, by Van Clève. The pillars and all surfaces are decorated with magnificent bas-reliefs.

The visitor should notice the gilded sculptures of the door leading to the Tribune, and the beautiful lock of wrought copper.

At the side is



This was the great court ball-room of the xviiith century. It only dates from the beginning of the reign of Louis XV. The ceiling, one of the largest in existence (59 × 55 ft), represents the *Apotheosis of Hercules*.



- 118. Room of the Queen's Guards.
- 119. Queen's (or marble) Staircase.
- 120. Room of the King's Guards.
- 121. King's Antichamber.

123. Room with oval-window (Ox-eye room).

121. Louis XIV's room.

125. Chamber of the King or Council.

126. Louis XV's room.

127. Clock room.

128. Antechamber of the dogs.

129. Louis XV's dining-hall.

130. Louis XV cabinet.

131. Second cabinet of Louis XV.

132. Cabinet of Madame Adélaïde.

133. Louis XVI's library.

134. Porcelain room.

135. Ambassadors' Staircase (built by Louis-Philippe).

136. Louis XVI's billiard room.

137, 138. Watercolour-room.

139. Room of the States-General.

140. Great Guard-Room.

141, 142, 143, 144. Historical rooms from 1792 to 1796.

146. Watercolour-room.

a. Bath-room.

b. Room of wigs.

c. Landing on the Staircase of the Furnace.

d. Room in Louis XVI style.

e. Vestibule of the Queen's Staircase.

f. Rooms of Marie-Antoinette.

g. Stucco staircase, leading to the Attic of Chimay.

This fine work-of-art, painted on prepared canvas, was finished by Lemoine in 1736, and cleverly restored in 1885.

The magnificent decorative bronzes in this room are by Vassé. The visitor should notice those of the fire-place, and the border of the picture representing *the Passage of the Rhine in 1672*.

The door leads to the State apartments of Louis XIV.

ROOM OF PLENTY (106).

The ceiling, painted by Rouasse, represents "Plenty" or "Royal Magnificence". There are some large pieces of handiwork in gold and some agate vases which represent the furniture of the Palace. The pictures, replacing ancient tapestries, are by Van der Meulen, the principal painter of battle scenes in Louis XIV's time.

The visitor, before further examining these apartments, can visit some of the smaller rooms, entering by the door opposite the window.

THE WATERCOLOUR ROOMS (137, 138).

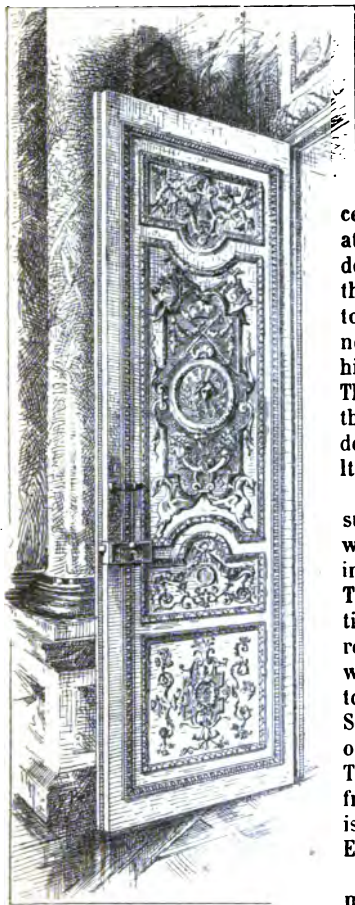
Here are some valuable watercolours by Van Blarenberghe, relating to the campaigns of Louis XV, and remarkable for the number of small figures and the accuracy of the details of the landscape. There are also : — Costumes of Infantry under Louis XV, Views of the gardens of Versailles, etc.

ROOM OF THE STATES-GENERAL (139).

The frieze of this room represents the procession on the eve of the reunion of the States-General in 1789, at Versailles. The picture by Couder represents the opening of the States-Council by Louis XVI, in the room of Pocket-Money (*Menus Plaisirs*), Street of Workshops.

There are two great pictures recalling the war of 1870-71 : *Charge of the Cuirassiers at Morsbronn* (battle of Reichshoffen), by Aimé Morot, and the *Fight of the Plâtrière* (battle of Champigny), by Alphonse de Neuville.

Re-entering the Room of Plenty and the Grand Apartments, we come to the



ROOM OF VENUS (107).

The five rooms of which this is the first, each bear the name of a planet, and the presiding divinity is represented on the ceiling with his or her principal attributes. The fine carving of the doors, the work of Caffieri, give the different emblems belonging to each name. The visitor should notice the figure of Louis XIV and his personal emblem, the Sun. The locks, equally remarkable, the door-handles, and the window-sashes, are the work of the Italian carver, Dominique Cucci.

The Grand Apartments were sumptuously furnished, and hung with Gobelin tapestry representing the history of Louis XIV. These rooms were used three times a week for the celebrated receptions of the Court, which was for the most part confined to the great wings of the Palace. Some were set apart for games, others for music and dancing. The room of Venus was the refreshment room. In the niche is a statue of Louis XIV as a Roman Emperor.

At the right there was formerly a door opening on the great

Ambassadors Staircase, a master piece of architecture, destroyed in the overhauling of the Palace in the time of Louis XV.

The whole room is lined with most beautiful marble mosaics; so perfect is their construction that none have been displaced for more than two centuries. Above the door are some bas-reliefs in gilded copper.

ROOM OF DIANA (108).

The room of Diana was, in the time of Louis XIV, the billiard-room. The ceiling represents Diana presiding over Navigation and the Chase. The decoration of the room, like that of the preceding one, is exactly as it was in Louis XIV's time. There is a table topped with Florence mosaics, which is one of the rarest pieces of furniture of the time. It was brought to Versailles at the time of its conversion into a Museum.

Opposite the windows is a bust of the King by the sculptor Bernin, the most celebrated Italian artist of that time.

ROOM OF MARS (109).

The ceiling represents the God of War in a car drawn by wolves. Over the fire-place, there is a picture of Louis XIV, as a child on horseback, with the bridge of Pont-Neuf in the back-ground. This room was hung with fine tapestry, for which was woven at the Gobelins the celebrated compositions of the *History of the King*.

The designs for these pieces of tapestry, by Le Brun and Van der Meulen, have been repaired and placed on the walls.

Noticable here is the *Coronation of Louis XIV at Rheims* and the *Meeting of Louis XIV and Philip IV on the Island of Isans* (1660).

ROOM OF MERCURY (110).

On the ceiling, Mercury, in a car drawn by two cocks, is accompanied by Vigilance. The room was used in the time of



DESIGN ON THE ARCH OF CEILING

Louis XIV as a state-chamber, and had a bed with a balustrade of wrought silver, which cost 700 000 francs (in present money).

ROOM OF APOLLO (111).

The beautiful ceiling, painted by Lafosse, represents Apollo, the Sun-King, in a car drawn by four horses, and accompanied by the Seasons. Notice the figure of Spring, carrying flowers.

This was formerly the throne-room, and in it Louis XIV gave audience to ambassadors. There are still visible the three hooks from which the canopy was suspended.

ROOM OF WAR (112).

This room is a companion to the Glass-Gallery and Room of Peace, at the other extremity. The three ceilings were painted by Charles Le Brun, first painter to the King, and designer of all the decoration of the Palace.

All the ornaments of the Room of War, trophies and bas-reliefs, are consistent with its name. The ceiling represents France surrounded by the victories of Louis XIV; on the arched vaults are four symbolical pictures, Bellona in fury (opposite the fire-place), Holland, Germany and Spain.

The bas-relief in stucco, *Louis XIV on horseback* is the work of Coysevox, one of the greatest sculptors of the age.

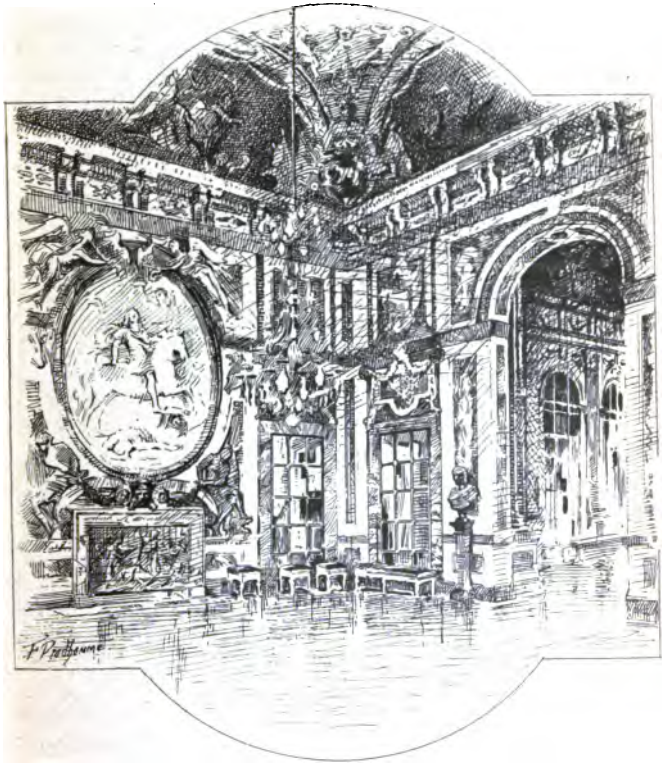
The great trophies in gilded bronze in this room and the gallery were partly modelled by him; they are incomparable master-pieces.

Round the room are six busts of Roman Emperors, with heads of porphyry and marble draperies.

GREAT GALLERY, OR GLASS-GALLERY (115).

Louis XIV had this gallery built by Mansart over a terrace forming an alcove between two pavilions built by Levau. The decoration was directly superintended by Le Brun, who painted on the ceiling, in thirty scenes, the history of Louis XIV between 1661 and 1678. Each picture is enclosed in a red border, richly gilt.

The explanatory inscriptions were made by Boileau and Racine. An original sketch by Le Brun, *the Conquest of*



ROOM OF WAR

Franche-Comté, placed on an easel, may be compared with the finished composition.

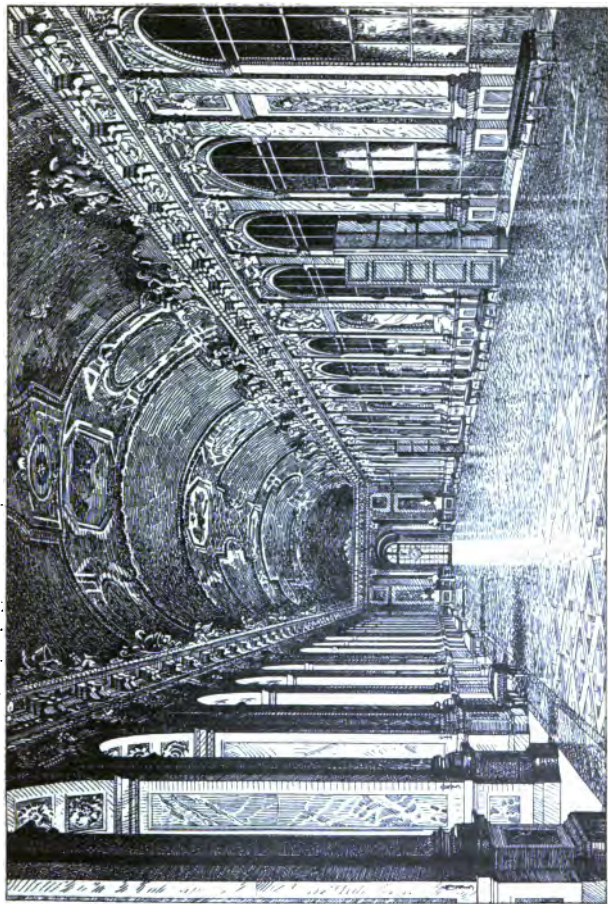
This Gallery is 244 feet long, 34 feet broad, and 42 feet high. Each of the 17 windows overlooking the gardens has a corresponding arch decorated with mirrors, joined with wrought copper. The great trophies of gilt copper affixed to magnificent marbles, and the 24 groups of children in the cornice, are models by the best sculptors of the time of Louis XIV.

This splendid decoration must have produced a striking effect when the wonderful furniture of olden times filled the Gallery.

In Louis XIV's time it possessed two immense carpets of the Savonnerie, curtains of white damask, brocaded with gold, sconces, high-stands, chandeliers, consoles, stools and silver-boxes holding orange-trees, bowls and vases fashioned by the most skilled workmen. All these grand pieces of silver-ware disappeared about 1689, and were taken to the Mint to be re-cast.

They are shown in some of the pictures in the great apartments. They were replaced by some gilt furniture scarcely less magnificent than the former marvels, which was scattered in the same way as the rest of the furniture of Versailles, by the Revolutionary sale.

The most important Court fêtes took place in the Glass Gallery. Among modern events we should recall the Pontifical Benediction given from the balcony by Pope Pius VII, January 3rd, 1804; the Banquet inaugurating the Museum, in 1837; the Fête in honour of the Queen of England, 1855; the Coronation of the king of Prussia, as Emperor of Germany, January 18th, 1871; the Ball given by Marshal Mac-Mahon, at the close of the Universal Exhibition of 1878; the solemn celebration of the Centenary of the States-General by President Carnot and all the ministers of State, May 5th, 1889; and lastly,



THE GLASS-GALLERY

October 8th 1896, the reception of the Tzar, Nicholas II, who appeared on the balcony in view of the immense crowd gathered in front of the Palace.

The visitor should stand at one of the central windows and admire the symmetrical view of the gardens; close to the Palace is the reservoir with its two basins surrounded with bronze statues; then, in the distance, the lawn leading to the Grand-Canal, in the back-ground.

ROOM OF THE KING, OR COUNCIL (125).

The glass door on the first tier of the Gallery gives access to the Room of the King.

This hall dates from the second half of the reign of Louis XV.

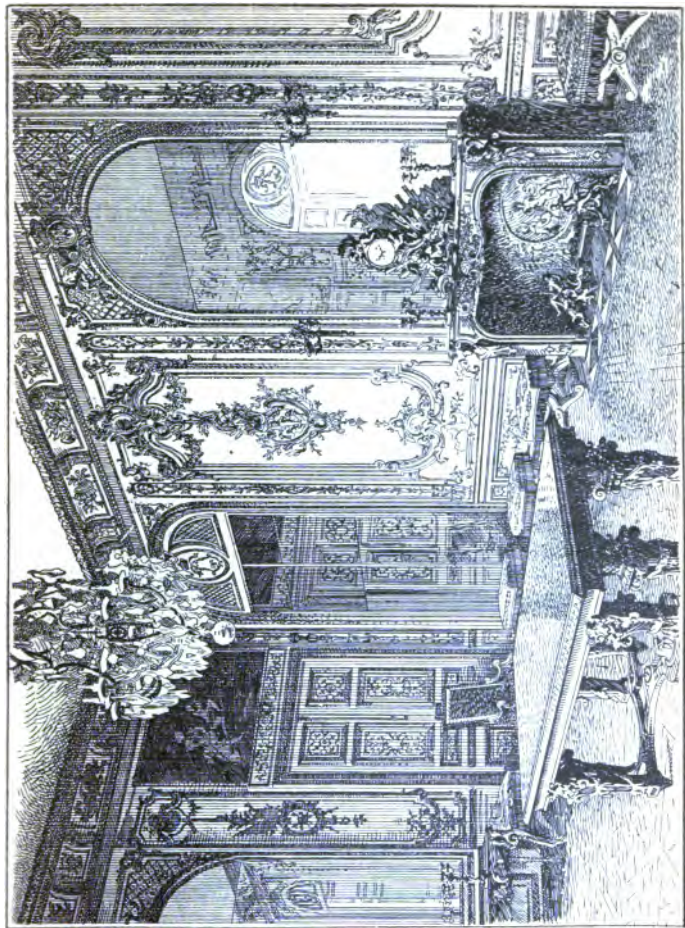
It was decorated in 1755 by the sculptor Antoine Rousseau. The visitor will notice the two large panels on either side of the fire-place, the bronzes of the fire-place, the bureau of Louis XV, the clock made in 1706, etc.

In Louis XIV's time this room was divided into two portions; the King's study occupied the part near his bed-chamber, and the end opening on to the Gallery formed the Room of Wigs, which used to hold the wigs that the King changed several times a day.

The King used to hold his Council in this room, and work with one of his ministers several hours daily. Here were decided the most important state affairs of the 18th century. In this room took place the ceremony of "presentation" of the ladies newly admitted to the Court.

ROOMS OF LOUIS XV.

These *smaller apartments* (closed on the days when the Great Fountains play) may be visited under the conduct of an official. They were made at different periods of Louis XV's time in order to give the king more privacy. They served the same purpose under Louis XVI, and were richly re-furnished for the few hours the Emperor and Empress of Russia spent in them, October 8th, 1806.



ROOM OF THE KING OR COUNCIL

They are admirable specimens of the elegant style of Louis XV, and some pieces of furniture of the same time, unfortunately very rare, have been replaced here. Nearly all the wainscoting is by the sculptor Verberckt.

The first room is the *bed-chamber of Louis XV*, made in 1738 in place of a chief billiard-room of Louis XV. Louis XV died of small-pox here, on May 10th, 1774. Here the royal family met on the morning of October 6th 1789, when the Palace was invaded by the mob; and here Marie Antoinette passed long hours watching from the window the crowd that clamoured for her head.

The *clock-room* is so called after beautiful Passemant' clock, placed here in 1749, a masterpiece of mechanism, showing days, months, years, phases of the moon, etc. The case of wrought bronze, remarkable in itself, bears the signature of Jacques Caffieri. The copper meridian fixed in woodwork, enables the time-piece to be regulated.

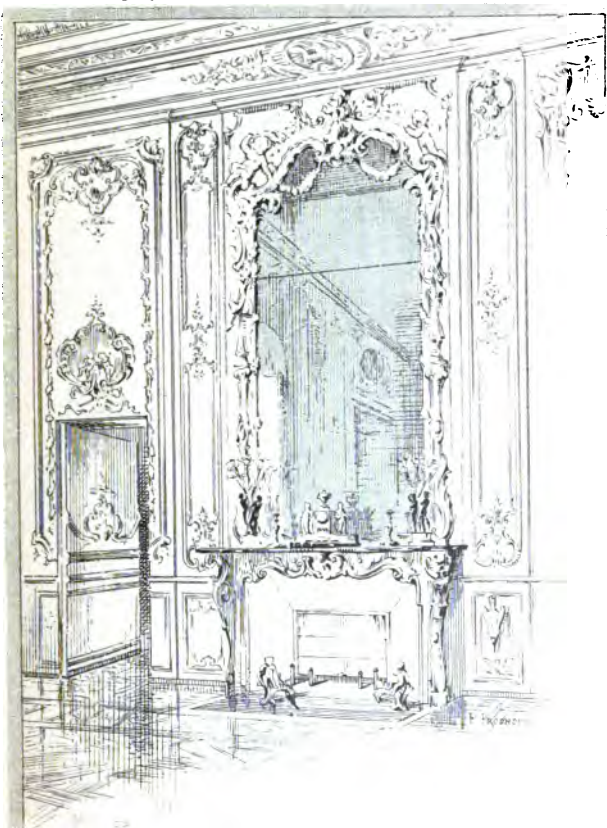
The tables, in stucco, give plans of the principal royal hunts. The statuette is a model of the monument of Louis XV by Bouchardon. The lintels of the door were placed there in the present century. The visitor will notice the beauty of the frames of the looking-glasses, the carved panels, and the frieze of the ceiling.

The King's private study is probably the finest relic of Louis XV, and all the details are to be admired. It was from the window of this room that Louis XV, alone with a friend, watched the funeral procession of Madame de Pompadour, and uttered these words: "This is the last mark of respect I can show to her." Here Louis XVI ordered Cardinal de Rohan, implicated in the Collier affair to appear before himself and the Queen, before his arrest in the Glass Gallery.

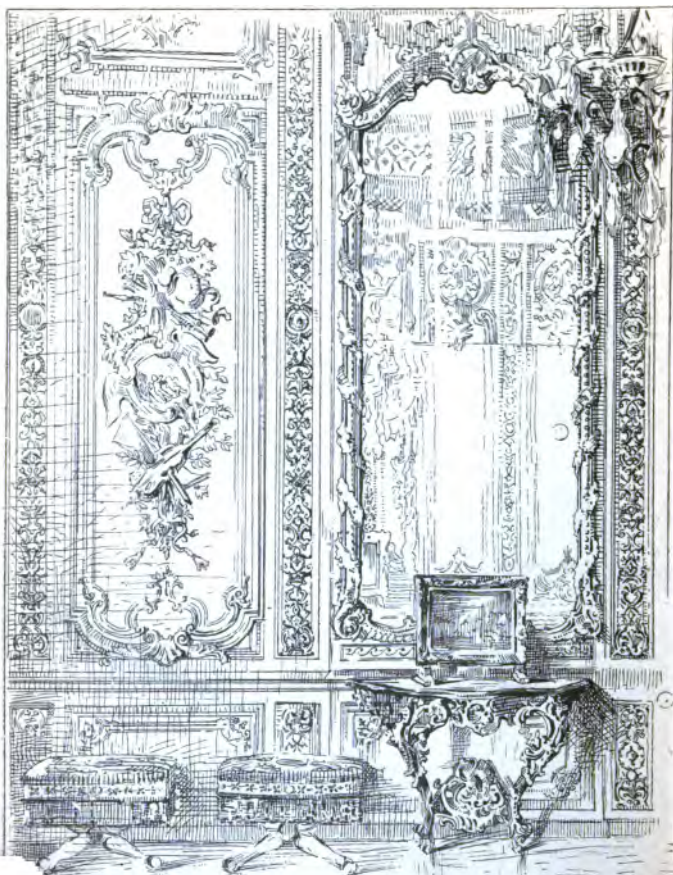
The furniture, which belongs to a back cabinet was arranged by Louis XV on the site of the Little Gallery of Louis XIV and the Ambassadors' Staircase which were destroyed in order to make an apartment for Madame Adelaide communicating with that of the king her father.

At the present time there is here a rich hall called the *Music Room*, on account of the trophies in its decoration; this was the reception-room of the princess. There is also a *Library* made for Louis XVI in place of Madame Adelaide's bedroom, and the King's private dining-room, made in 1770, called the Porcelain Room, because on the

1st of January the productions of the royal manufactory at Sèvres used to be displayed here.



LOUIS XV'S STUDY



MADAME ADELAIDE'S ROOM

LOUIS XIV'S ROOM (124).

From the King's or Council-Room the visitor enters the central portion of the Palace, which was, from the year 1701, the bedroom of Louis XIV. Formerly it was used as the King's Study, and the bedroom was in the neighbouring portion (Oval Window). In this bedroom there took place each day a solemn and complicated function — the King's toilet. He used to dine "au petit couvert", that is to say alone in his room, at a little square table in front of the middle window. The great audiences were given here; here, too, the King received the remonstrances of Parliament, seated in his arm-chair before the fire.

Louis XIV died here, September 1st 1715, after a reign of 72 years. Louis XV slept here till 1738. On the 6th of October 1789, Louis XVI and Marie-Antoinette were obliged to appear on the balcony before the Parisian mob which invaded the Palace and to promise that they would in future live at the Tuileries.

The decoration, in a fine style of Louis XIV's time, is all very old, as is the balustrade, which no one is allowed pass. Over the King's bed N. Coustou has represented France watching over the monarchy, between two seated figures. The ceiling was intended to be decorated with paintings, but these have never been executed.

The furniture does not strictly belong to the room. The different articles were collected, and the bed constructed, in the time of Louis-Philippe. The bed and arm-chairs were recovered with pieces of tapestry from the old furniture of the room of Apollo (111). The lace counterpane belonged to the bed of Maria-Theresa, who died in 1685.

Two objects of art should be particularly noted : the marble bust of the duchess of Burgundy, by Coysevox, and the wax

medallion of Louis XIV, taken in his 69th year. The medallion is finished with one of the King's own wigs.

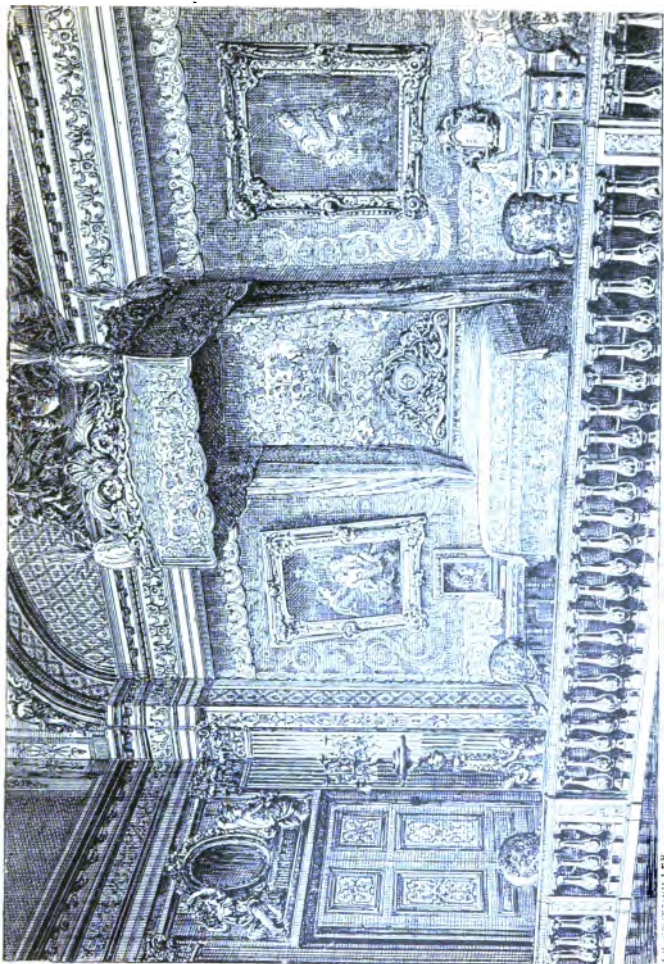
ANTE-ROOM, OR OX-EYE ROOM (123).

The room derives its name from the oval window, so noticeable on entering, and is the celebrated *Œil de Bœuf* of Carlyles "French Revolution". The high frieze represents a children's hunt, and is one of the most beautiful decorative works of Louis XIV's time. Remarkable over the fireplace is the most magnificent bust of Louis XIV executed by Coysevox in 1681, during the most brilliant period of this monarch's reign. Amongst the pictures on wood is a large canvas by Nocret, representing Louis XIV and his family as the gods and goddesses of Olympia and which is an example of the sort of idolatry at the Court of the Grand King.

There were formerly two different rooms here, one the bed-chamber and the other the ante-room. After its reconstruction in 1701, the Ox-eye Room served as ante-chamber to the King's room. The courtiers used to wait here at the audience-time; it was thronged when the King held receptions, and even when he rose in the morning and retired at night. It was in the heart of the Court, and was reached from the interior by the Glass Gallery (page 38).

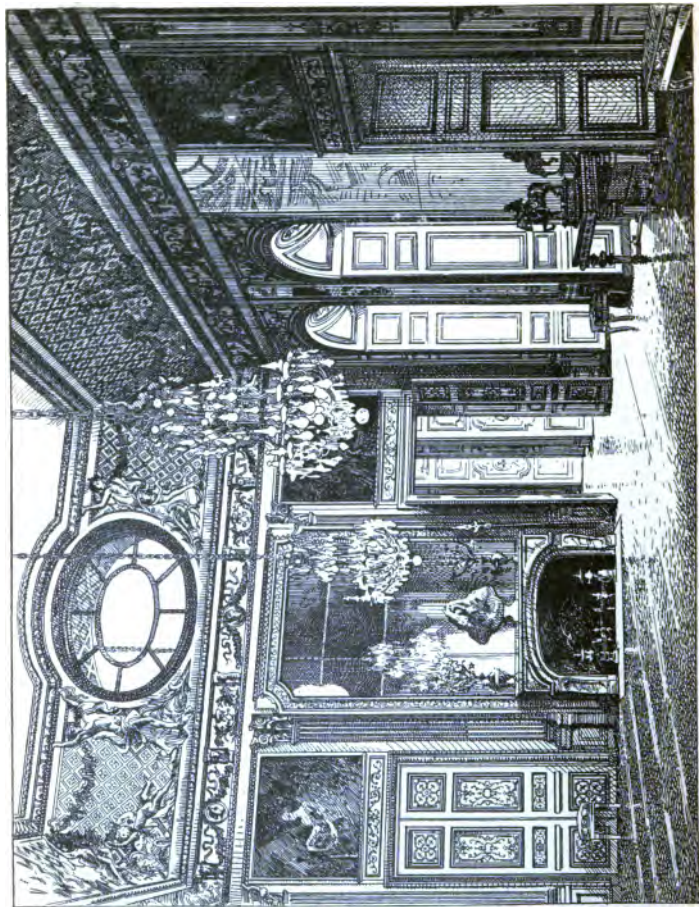
The room is reached from without by the salon on the left (121), which has two doors, and was the hall "*du grand couvert*", that is to say, the one where the king dined in public, and by the Guard Room (120) opening on to the great marble staircase, which we shall come upon again later on. Pictures of the XVIIth century, notably some by Van der Meulen, adorn the two rooms.

In the Ox-eye Room there is one of the entrances to the Queen's apartments (closed on the days when the great fountains play) to which the visitor should have a guide. The entrance is sometimes here and sometimes by the Queen's bed-chamber (page 53).



LOUIS XIV'S ROOM

THE GALLERY



ANTICHAMBER WITH THE OVAL WINDOW (EIL DE BEUF ROOM)

ROOMS OF MARIE-ANTOINETTE.

(/ in the plan.)

The suite of small rooms bearing this name, formerly off-shoots of the large apartment of the Queen, was entirely refitted for Marie-Antoinette. They had previously been occupied in a different form by Marie Leczinska, wife of Louis XV.

These rooms contain elegant models of the Louis XVI style.

The visitor will observe :

A passage communicating with the bed-chamber, by which Marie-Antoinette fled to the Ox-eye Room, to take refuge in Louis XVI's apartments from the mob which invaded her own on the memorable 6th of October.

The " Meridienne ", an octagonal cabinet with mirrored recess ornamented with copper, wrought and gilded by Forestier, bolts and door-handles with the monogram of Marie-Antoinette.

The Library, made for Marie-Antoinette, with the Austrian eagle on the drawer-handles.

The Second Library, containing a little chest of taffeta, adorned with charming miniatures, presented to the Queen on the birth of the first dauphin, who died in 1789, the elder brother of Louis XVII.

The Salon or large interior room, with a bust of Marie-Antoinette as a girl, by Pajow. The furniture is Louis XVI style. The Sèvres time-piece belonged to the Queen. There is an absurd legend connected with the mirrors, which says that Marie-Antoinette was horrified at beholding herself without a head, when she came to Versailles. The mirrors were not in existence at the time, and the effect produced is common to all the mirrors of this kind (for example those in the " Meridienne ").

" The decoration is always white or gold, but very rich. The panels represent winged monsters leaning on smoking trivets, entwined with roses. Opposite the mirror which separates the windows is a glass niche, larger than that of the " Meridienne ", with the arch draped in silk. Charming furniture ornamented this recess, where Marie-Antoinette passed the greater part of her time. Her private audiences were given here; Gluck, Grétry, and the musicians she patronized, performed their music in this little room

large enough for the entourage of a queen. " (P. de Nolhac, *The reign of Marie-Antoinette*, p. 173.)

The bath-room, stripped of its furniture, is lighted like the other



THE ROOM OF MARIE-ANTOINETTE

rooms from small dull courtyards, At the side is a little sitting room with modern hangings.

The exit is through the Room of the Queen's Guards (p. 56). The visitor should glance for a moment at the Queen's bed-chamber and the Hall of Peace, which are found on the right. These are stained in the principal route printed in large type.

HALL OF PEACE (114).

After visiting the *Ox-Eye Room*, the visitor should re-enter the Glass Gallery, turn to the left, and reach the Hall of Peace.

On the ceiling France is depicted seated in a car drawn by turtle-doves, preceded by Peace. Over the fireplace is Lemoine's picture : *Young Louis XV giving Peace to France*.

The hall leading to the large apartments of the Queen was re-modelled by Louis XV. It was the game and concert-hall of Marie Leczinska and Marie-Antoinette. The arcade by which it communicates with the Glass Gallery was closed by a great frame, which could be easily removed if the Hall of Peace was required to be joined to the Gallery and Hall of war, for a great ceremony.

From the window opposite the entrance is a splendid view of the Lake of the Swiss Guards (see p. 80).

THE QUEEN'S BED-CHAMBER (115).

The décoration was executed for Queen Marie Leczinska. The visitor will notice the ceiling with its arches, the border of looking-glass (two other mirrors were destroyed in the time of Louis-Philippe), four camayeus painted by Boucher, lintels by Natoire and Detroy, and lastly the portraits of Marie Leczinska by Nattier, and Marie-Antoinette by Mme Vigée-Lebrun.

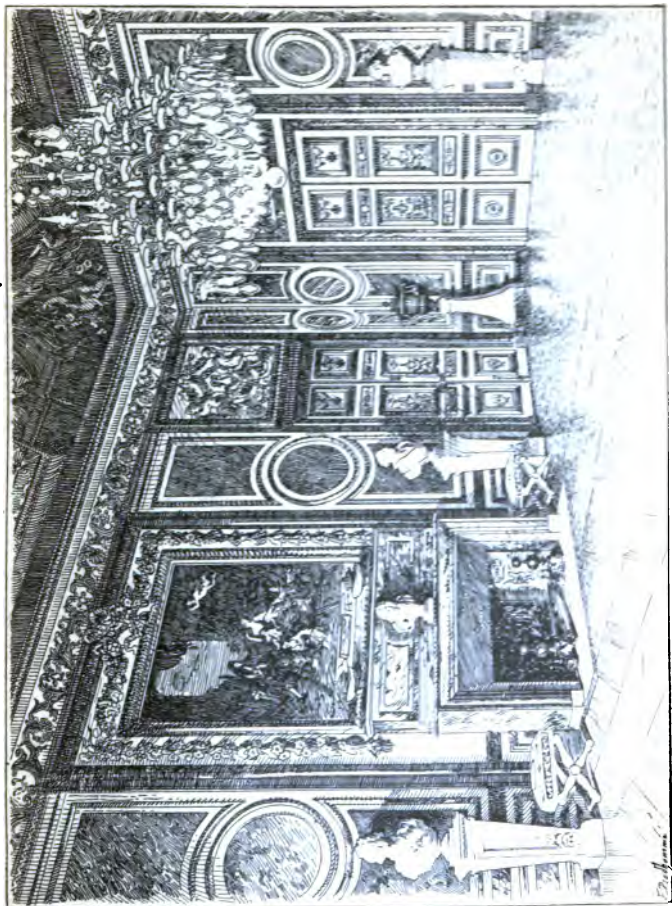
The latter portrait is above the little door by which Marie-Antoinette escaped on the 6th of October, at about 6 o'clock in the morning, when the invasion of the Palace took place. The other door gives access to the *Rooms of the Queen* (described on p. 51). The bed was placed between these two doors, behind a gilded balustrade, similar to that in the room of Louis XIV. The rings which supported the canopy are still to be seen.

This room was inhabited by Queen Maria-Theresa, wife of Louis XIV, who died in 1683; by the Dauphine of Bavaria, wife of



DOOR OF THE QUEEN'S ROOM

the Grand Dauphin, son of Louis XIV, died in 1690; by the duchess of Burgundy, died in 1712; by Queen Marie Leczinska, died in 1768; by Marie-Antoinette, up till Oct. 6th, 1789. Nineteen princes and princesses of the house of Burgundy were born here.



ROOM OF THE QUEEN'S GUARDS

LARGE ROOM OF THE QUEEN (116).

The Queen, or the Dauphine, when there was no queen, held her circle here. The ladies who came to Court were "presented" in this room.

All the pictures of these apartments, which have served as designs for Gobelin tapestry, have explanatory labels. The visitor will notice *the visit of Louis XIV and Colbert to the manufactory of the Gobelins*; and will see some large pieces of the decoration of the Glass Gallery, and large apartments.

ANTE-CHAMBER OF THE GRAND COUVERT (117).

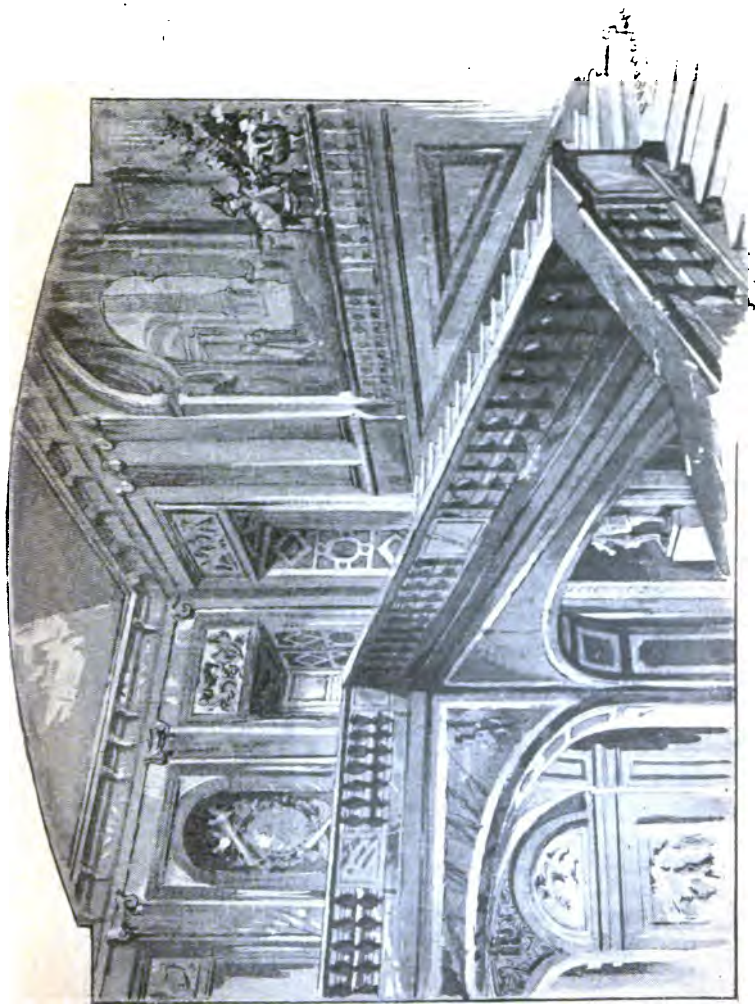
The room, which was formerly the *Ante-Chamber of the Queen*, was used for her repasts "au grand couvert", to which spectators were freely admitted. The King ate here in public with the Queen several times. On the ceiling is *the Family of Darius at the feet of Alexander*, a copy of Le Brun's picture in the Louvre.

ROOM OF THE QUEEN'S GUARDS (118).

This beautiful room, entirely panelled in marble, has preserved the appearance it presented under Louis XIV. The ceiling, painted by Noël Coypel, represents Jupiter accompanied by Justice and Piety.

The visitor will notice the portrait of the duchess of Burgundy by Santerre, between two busts of princesses of the time of Louis XVI, the busts of Louis XVI and Marie-Antoinette, etc.

On the 6th of October 1789, the Palace was invaded by bands armed with pikes who ascended the marble staircase, which reached as far as this room. The body-guard, which had orders to use arms fell back into the King's apartment. One of the Queen's Guards was left for dead, across the threshold of



THE QUEEN'S STAIRCASE

the door between this room and the preceding one. Opposite the windows is the marble staircase, called also

THE QUEEN'S STAIRCASE.

The visitor here gains a better idea of the old topography of the Palace. Built in 1682, this beautiful staircase was used in the daily round of the court. At the top, there is on the right the Queen's apartment, and on the left, through a *loggia* lighted from the marble-court, the King's apartment.

The door of the Hall of the King's Guards is on the side of the bust of Louis XIV. Opposite is the door of the apartment of Mme de Maintenon, secretly married to Louis XIV in 1684, and then almost treated as queen. This little apartment, where the ladies of Saint-Cyr played *Esther* and *Atholie* before the King, is entirely modernized, and of no historic interest.

The staircase leading to the 2nd story was built in the time of Louis-Philippe, and conducts the visitor to the rooms of modern historic painting, called

THE CHIMAY ATTIC.

There are four of these large halls. The first, recently arranged, is reserved for documents of the time of the French Revolution.

The visitor will notice among the busts, Mirabeau and Lafayette, by Houdon, and among the portraits, that of Mme Roland by Heinsius, and that of Charlotte Corday, painted at the revolutionary tribunal and the Conciergerie by an unskilled but sincere painter, then an officer of the national Guard.

He will also note the original drawing made by David before the corpse of his friend Marat, and the portrait of Marie-Anne in her widow's weeds, a prisoner in the Temple. The *Federation Fête* by Hubert Robert, a dramatic scene,

representing the *Day of the 10th of August* exhibited in the Salon of 1893; and many other curiosities.

In the succeeding hall is a series of portraits, nearly all by Winterhalter, representing the family of Louis-Philippe. These portraits are curious in consequence of the fashions of the time they reproduce. The *Duke of Orleans* is painted by Ingres.

In the third hall are divers portraits, such as Lamartine by Gérard, Victor Hugo and Thiers by Bonnat, etc.

In the fourth hall, portraits of the Bonaparte family, including those of Napoléon the First, his brothers and sisters, the Empress Eugénie, after Winterhalter, and a masterpiece of Hippolyte Flandrin — the portrait of Napoléon III.

Along these halls are several small rooms forming a corridor and also containing paintings. A halt should be made before a fine collection of sketches by Baron Gérard under the Consulate, the Empire and the Restoration.

The visitor descends by the same staircase he ascended, and reaches the landing of the *Queen's Staircase*. If he wishes to see the new portrait galleries (p. 64) or to leave the Palace, he descends the staircase. If he desires to visit the *Gallery of Battles*, he must turn to the left and inspect first the old

GREAT GUARD ROOM (143).

This has been entirely modernized. Under the old Monarchy the King used to perform here on Maundy-Thurs day the ceremony of the Lord's Supper, washing the feet of twelve poor people. Several court parliaments were held here; they were the royal seances which called the Parliament of Paris to Versailles to receive the King's orders.

There are now three great pictures here : *the Battle of Aboukir* (1799), by Gros, *the Oath of the Army after the distri-*



GALLERY OF BATTLE

bution of the standards by Napoléon in 1804, by David, and lastly *the Centenary Fête of the States-General, May 5th 1889*; M. Roll has here represented the ovation given by the crowd to President Carnot, at Versailles, before the great fountains of Neptune, and has painted many well-known faces.

The dying Napoleon, by Vela, was bought at the Exhibition of 1867. The bronzes of the furniture are among the finest existing specimens of the style of the First Empire.

ROOM 144.

The visitor passes through a little room, where the pictures recall the episodes of the Revolutionary Wars. There are two important canvasses of Eugène Lamy, *Hondschoote* and *Wattignies*, September and October 1793.

ROOM OF 1792 (146).

This is the old hall of the Swiss-Hundred, now sacred to the memory of the campaign of Valmy and Jemmapes, which saved France from invasion. The portraits are those of military personages who took part in this campaign, and who afterwards become generals or marshals of the Empire, or sovereigns, as Bernadotte and Louis-Philippe. They are for the most part renovations of portraits subsequent to the time.

At the side are small rooms containing watercolours, which illustrate the campaigns of the Republic and the Empire.

PRINCES' STAIRCASE (147).

This staircase was used in connexion with the South Wing, occupied by the princes of the blood. On the landing is the entrance to the

GALLERY OF BATTLES (148).

This immense gallery built in 1836, under Louis-Philippe, is 390 feet long (150 feet longer than the Glass-Gallery) and 42 feet broad. It stands on the side of the apartments of the royal family, and contains a set, commencing at the left, of majestic compositions on the principal battles in French history. The finest work is *Saint Louis at the Battle of Taillebourg*, by Delacroix. The three last pictures, *Iena*, *Friedland*, and *Wagram*, are by Horace Vernet. Near the entrance is the popular picture by Georges Bertrand, *Patrie*, a symbolic episode of the war of 1870. The Gallery is decorated with 16 bronze tablets on which are inscribed the names of princes, admirals, constables, marshals and generals who died fighting for their country, and also with 82 busts reproducing the features of some of these heroes.

At the end of the Gallery is a room called the *Hall of 1830*, (149), where several paintings recall the Revolution of 1830, which made Louis-Philippe (Duke of Orleans, and future founder of the Museum of Versailles), King of the French.

The visitor must now retrace his steps as far as *the Princes' Staircase*.

If he wishes to see first the ground-floor of the main body of the Palace, the new rooms of portraits and marshals, he must return as far as the Queen's Staircase, descend and turn to the left (page 66).

If he intends visiting the Galleries of the Empire, he descends the Princes' Staircase, and, passing the sculpture-gallery known as the Gallery of Tombs (81), turns twice to the left and enters the picture-galleries on the side of the park

GALLERIES OF THE EMPIRE (68-80).

In reality, the first of these thirteen halls illustrates campaigns of the Republic.



THE DAUPHIN'S LIBRARY

The pictures commence with the year 1796, and represent the principal episodes of the campaigns of Italy, Egypt, Marengo, Austerlitz, Iena, Friedland, Spain and Wagram, and many historic deeds and ceremonies of the time. Most of the pictures, of great historic interest, were painted to the order of Napoléon I.

There are everywhere explanatory labels, and chronological order is regularly followed, except in the pictures of general Lejeune, the installation of which is recent, and in the Marengo Hall, situate quite at the end of the wing.

This part of the Museum serves as offices and promenades for the Deputies and Senators, when the Congress meets to elect a President of the Republic.

The visitor can either return by the same way or by the sculpture-gallery, and then reaches the

VESTIBULE OF THE PRINCES' COURT.

This vestibule gives access to the park, on the terrace of the Orangery. The open door opposite the exit is an entrance to the ground-floor of the main body of the Palace.

The visitor crosses several passage filled with sculpture (40, 39, 38), passes the foot of the Queen's staircase and enters on the left the

NEW GALLERIES OF THE XVIII CENTURY (42-51).

It is absolutely necessary to visit these costly galleries, *otherwise one can have no idea of the riches of art contained in the Museum.* This collection dating from the later years of the **xix** century is devoted to documents, portraits, pictures, etc., relating to the history of France during the **xviii** century. It will be completed and arranged (the ancient period in the

Northern Attic and the modern period in the Chimay and Southern Attics, page 58).

All the decoration of the apartments was destroyed by Louis-Philippe for fitting up the Ancient Museum.

In the galleries n° 43 and 45 are two beautiful fireplaces (one of which is of carved bronze) and both of which were in the apartments of Marie-Antoinette.

Nearly all the pictures are worthy of attention. The most remarkable in the first galleries being the ones of the Holy Chapel and the Court of the palace at Paris such as it was in 1715, with an infinity of small portraits; the *Coronation of Louis XV at Rheims* done during the ceremony; the canvas of Belle representing *Marie Leczinska and the Dauphin*; *Marie-Joséphine de Saxe and Madam Adelaïde*, by Nattier, and some admirable portraits by Rigaud, Largillière, Tocqué, les Van Loo, etc.

One portion of these buildings less destroyed than the others and the first gallery of which is a *library* formed the beautiful

APARTMENT OF THE DAUPHIN (47-50).

These in the time of Louis XIV were the Apartment of Monseigneur (called the Grand Dauphin). They were occupied by the Regent Philip of Orleans who died in gallery n° 49. Subsequently by the Dauphin, son of Louis XV, and it is from the fitting out of the suite for this prince in the year 1747 that nearly all the beautiful decorative fragments still to be seen date.

In the *Grand Cabinet*, a magnificent room in the angle of six windows, with a frieze panelling by Oudry, is gathered together the most precious collection in the world of pictures by Nattier, all portraits of the *Ladies of France* daughters of Louis XV. Here also are to be seen the original marbles of both Lemoyne and Houdon.

In the gilt room (*the Dauphin's bedroom*) is preserved a carved mirror and fireplace by J. Calferi and representing *Flora and Zephyr*; the portrait of the Dauphin by Natoire, that of Louis XV in Gobelin tapestry after L. M. Van Loo.

In the next gallery are some scenes of princely life by Olivier, the beautiful portrait of *Marie-Antoinette and her children* by Madam Vigée-Lebrun, etc. Next is entered the

LOWER GALLERY (51).

This hall situated under the "Galerie des Glaces" was used to pass from the Marble Court direct to the Gardens. Here are hung the magnificent tapestry cartoons by Parrocel, *the Turkish Ambassador at the Tuileries* (during the Regency) and the admirable Louis XVI by Houdon, etc.

The galleries beyond the Lower Gallery are to be devoted to the Century.

If from here one wishes to regain the Vestibule of the Chapel by which he entered, it is necessary to follow a long suite of rooms called the *Galleries of the Marshals* where is hung a series of portraits of French Marshals.

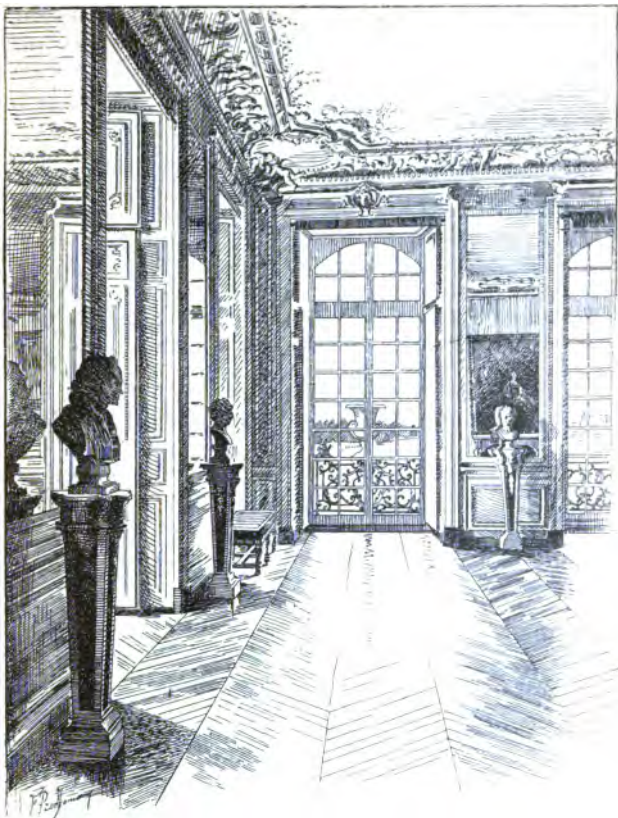
The North side of this ground floor in the time of Louis XIV was the bathrooms. It was occupied by Madam de Pompadour who died in 1764 in the room n° 57, and afterwards by the daughters of Louis XV and Aunts of Louis XVI.

Leaving the picture galleries, vestibules ornamented with marble and mouldings (26, 25, 24, 23, 22) lead to the entrance of the Chapel.

One passes from the Gallery into a vestibule with columns placed in the centre of the castle underneath Louis XIV room; leaving this, to the right one enters into the

GALLERY OF NEW ACQUISITIONS (33).

The works of art recently bought or accepted as gifts by the



APARTEMENTS OF THE DAUPHIN

Museum are here exhibited before being placed in the historic series to which they belong. This exhibition which changes from time to time is always interesting.

GALLERY OF ROYAL RESIDENCES (34).

This gallery contains an interesting collection of ancient views of royal castles. In it one sees the shrubberies of Versailles, many of which no longer exist, also views of the Castle as it was in the time of Louis XIV and in the beginning of the reign of Louis XV. On the right one will notice the view of Versailles taken from the level of the water before the construction of the Galerie des Glaces, and on the left close to the entrance a curious general view of the side of the court-yards.

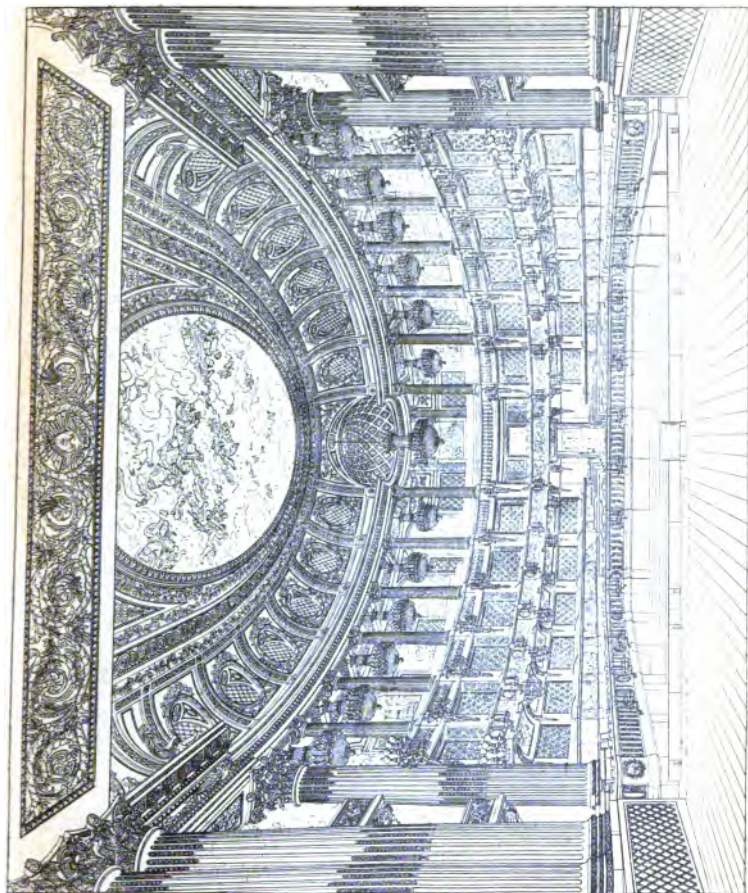
There is a passage leading to the Queen's staircase at the foot of which one can *leave the castle*.

BUILDINGS OF THE SENATE (OPERA) AND HOUSE OF DEPUTIES.

Beyond the Museum there are still two halls to be visited in the Palace. The first is reached by the rue des Réservoirs, by the door over which is written the word *Senat*; it is the old court Opera built by Gabriel in the reign of Louis XV and inaugurated for the marriage fêtes of Marie-Antoinette and the Dauphin in 1770. It was here that the celebrated banquet of the body guards took place on October 1st 1789, which excited great indignation in Paris and was the cause of the terrible "days of October".

The hall is still very fine; the sculptures are by Pajou. Unfortunately Louis-Philippe changed the tone of all the paintings, and later on the installation of the National Assembly in 1871 on their return from Bordeaux entirely altered the character of the hall.

According to the Constitution of 1875 which instituted two Houses of Parliament, this building was destined for the sittings of the Senate which has not met here since 1878, the date of the return of the Houses to Paris.



THE OPERA

The entrance of the *House of Deputies* is on the other side of the Palace from the Princes' Court.

The care-takers can be distinguished by their red waistcoats. It was built in 1875 in the centre of a large court-yard and can seat 825 persons. It is used for the meetings of the National Assembly or Congress (Members of the House of Deputies and Senators united) and has witnessed the election of the last French Presidents.

SALLE DU JEU DE PAUME (TENNIS-COURT).

This building is open to the public like the Museum, of which it is a dependence. It is reached by the rue Gambetta, the rue du Vieux-Versailles and the rue du Jeu-de-Paume.

The hall of the "Jeu-de-Paume", where the Revolution of June 20th 1789 began by the celebrated oath of the Deputies of the Tiers-Etat, was entirely restored in 1880. The statue of Bailly, reading the terms of the Oath, is to be remarked, also twenty busts of the most eminent members of the Constituent Assembly and a picture not historically accurate representing the scene of the Oath according to the sketch which is in the Louvre. Glass cabinets containing prints, autographs and souvenirs form a little Museum especially devoted to the history of the Revolution concerning Versailles.

THE TOWN-LIBRARY.

Going to the Jeu-de-Paume by the rue Gambetta one passes first a large building dating from Louis XIV, now the Military Hospital and which was formerly the *Servants' Hall*, that is to say the whole of the Dependents of the Castle and the Royal kitchen, then before the school of the Artillery and the Engineers, former residence of the Minister for War, at last before the Town-Library.

This Library, one of the finest in France, occupies the former residence of the Minister of Foreign Affairs.

The gallery of the ground-floor, all the frieze panels of which were painted by Van Risenberghe, is just the same now as it was at the time of the Ministry of the Duc du Choiseul. The Treaty of Versailles was signed in the Gallery in which one finds the portrait of this Minister.

The collections contain a portion of the private libraries of Louis XIV, Louis XV and Louis XVI, the daughters of Louis XV, Marie-Antoinette at Trianon, Madam Elizabeth at Montreuil; the books of Madam du Barry and the Royal Residence of Saint-Cyr, etc. A portion of the rich bindings is on view.

On the second storey is a small Municipal Museum showing more particularly an interesting collection of mouldings the work of Jean Houdon, born at Versailles.

SIGHTS OF THE TOWN.

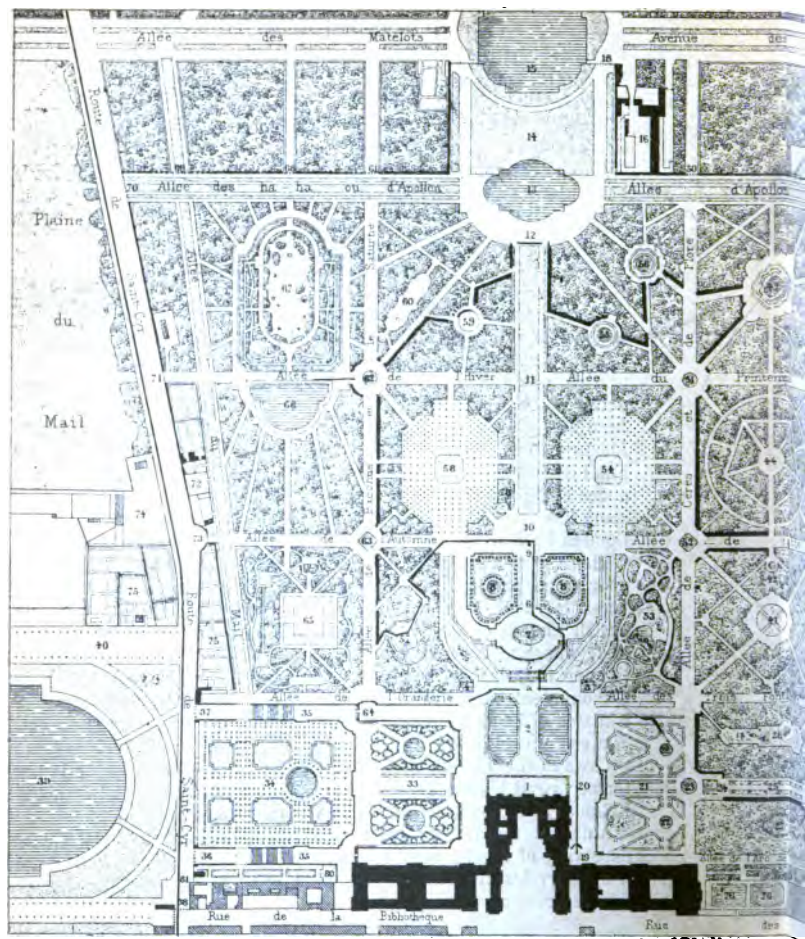
Electric trams enable one to make a rapid tour of the Town.

The one starting from the bottom of the rue Gambetta at the Orangery gate serves the two stations. It passes first the Cathedral Church of Saint-Louis, where the order of the Clergy solemnly declared its union with the Third State which took place there, June 22^d 1789, after the Oath of the Game of Tennis. Statue of the Abbé de l'Épée, born at Versailles. The tram also passes the new Hotel de Ville and the residence of the Prefect which was the Residence of Thiers and Mac-Mahon as Presidents of the Republic. The same line leads to Duplessis Square where there is a monument to Houdon by Messrs Tony Noël and Favier.

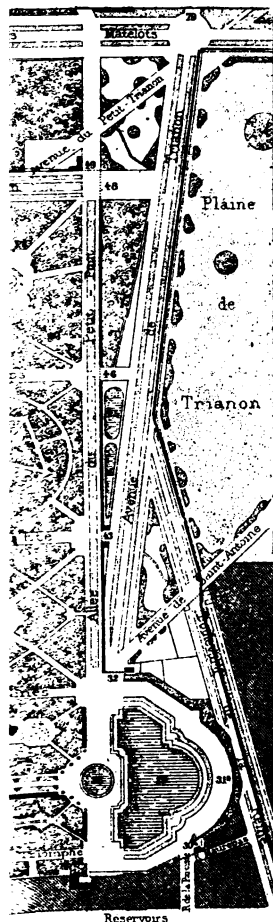
There is also to be seen the place Hoche ornamented by a rather poor monument of the General peace-mediator of Vendée, born at Versailles; and the Church of Notre-Dame, for a long time the only parish Church of the Town. It was built under Louis XIV by Mansart, whose monument is in the first Chapel on the left, and also the one to Quintinie, gardener to Louis XIV. In the same Chapel is a monument raised to the memory of the Comte de Vergennes, Minister of Louis XVI, and another containing the heart of Hoche. The sculptured pulpit in the Church dates from Louis XIV.

Close to the Church of Saint-Louis, in the rue du Potager is the former royal kitchen-garden founded by la Quintinie and now the National School of Horticulture. The entrance is public.

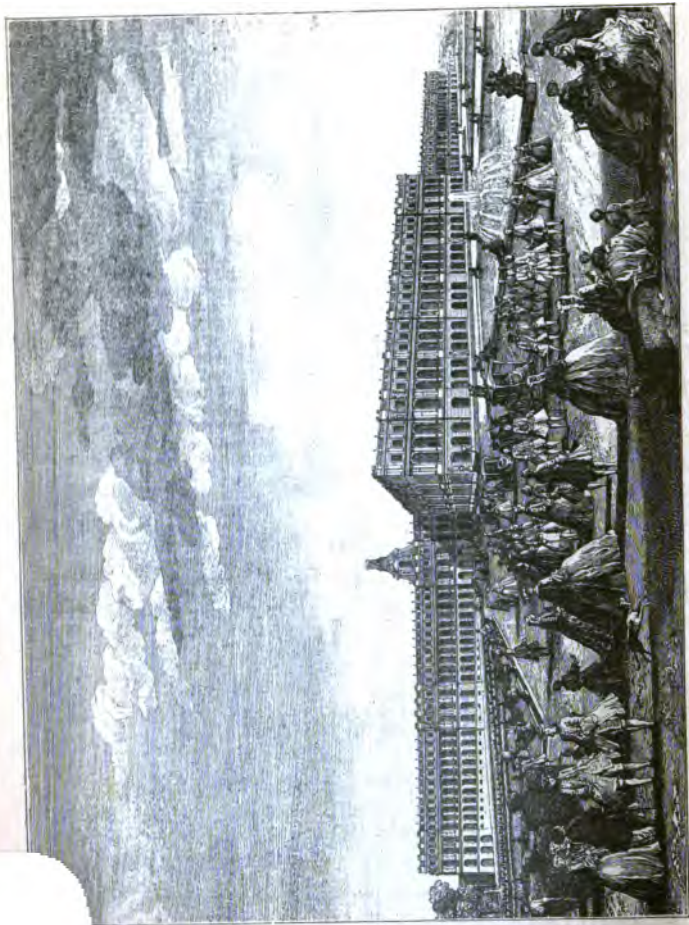
Amongst the former hotels one remarks in many streets, one deserving of special mention is that of Madam de Pompadour, rue des Reservoirs, now become the middle part of the well known Hôtel des Reservoirs.



PLAN OF THE PAR



1. Terrace.
2. Fountain Gardens.
3. Room of Diana.
4. Room of Daybreak.
5. Latona Steps.
6. Latona Garden.
7. Latona Basin.
8. Lizard Basins.
9. Point of view.
10. Crescent in front of the Lawn.
11. Royal Walk, or Lawn.
12. Crescent at end of the Lawn.
13. Apollo Basin.
14. Walk leading to the Canal.
15. Canal.
16. Little-Venice.
17. Menagerie Railing.
18. Railing of Little-Venice.
19. Passage from the Chapel-Court.
20. Site of the Siren-Basin.
21. North Garden.
22. Crown Basins.
23. The Pyramid.
24. The Cascade.
25. Water-way, or walk of Marmosets.
26. Dragon Basin.
27. Grove of the Arc-de-Triomphe.
28. Grove of the Three Fountains.
29. Neptune Basin.
30. Dragon Railing.
31. Statue of Fame.
32. Neptune Railing.
33. South Garden.
34. The Orangery.
35. The Hundred Steps.
36. Railing of the first Hundred Steps.
37. Railing of the second Hundred Steps.
38. Barrier and Railing of the Orangery.
39. Swiss Reservoir.
40. Old Mall.
41. Water Theatre.
42. Children's Basin.
43. Railing of Ceres.
44. The Star.
45. Reservoirs of Jambettes.
46. Railing of Jambettes.
47. Sheaf Basin, Obelisk or corn-stalk basin.
48. Railing of Apollo.
49. Railing of the Little Bridge.
50. Railing of Flora.
51. Basin of Flora.
52. Basin of Ceres.
53. Baths of Apollo.
54. North Quincunx.
55. The Domes.
56. The Encelade.
57. The Pebbles or Ball-Room.
58. South Quincunx.
59. The Colonnade.
60. Chestnut Hall.
61. Railing of Saturn.
62. Basin of Saturn.
63. Basin of Bacchus.
64. Royal Gate of the Orangery.
65. Grove of the Queen.
66. The Mirror.
67. King's Garden.
68. Wall-opening in the King's Garden.
69. Railing of the Maids of Honour.
70. Railing of the Pheasantry.
71. Railing of the play-ground.
72. Play-ground.
73. Railing of the mall.
74. The Stand.
75. The Conservatory.
76. Reservoirs.
77. Roulette Pavillon.
78. Post of the Park-watchmen.
79. Railing of the Trianon.
80. Little Orangery.
81. Railing of the Little Orangery.



VIEW OF THE CHATEAU FROM THE PARK, IN THE XVIIIth CENTURY



III

THE PARK

GENERAL VIEW OF THE GARDENS.

On entering the Park, the visitor walks in front of the Palace and arrives at the Fountain Garden.

Standing in the centre, at the edge of the staircase, he has before him the general view of the Gardens. At the foot of the stairs, the Latona Basin, then the grand garden of Latona, at the end of which opens a long perspective formed by the lawn, the Apollo Basin, and the Grand Canal.

On either side of the Fountain Garden are : — to the left, the South Garden, the Orangery, and, outside the railings, the Swiss basin; to the right, the North Garden, the water-

way or Marmoset-walk, the Dragon Basin, and Basin of Neptune. Fourteen groves, six on the left, eight on the right, complete the Gardens of Versailles.



TERRACE VASE

The word *Park*, in general use, is inexact. In Louis XIV's time a much more extensive piece of land, enclosed by walls, and comprising more than 4344 acres was called *Park* or *Little Park*. The large Park which was used for the Royal Hunt comprised 16344 acres and was 27 miles in circuit.

The *Gardens* of Versailles were designed under Louis XIII by Jacques Boyceau, to complete the work of the architect Lemercier. Under Louis XIV, the celebrated Lenôtre enlarged

and perfected this design, and the Italian engineer Francine constructed the celebrated fountains, still in use.

The appearance of the gardens is very much as it was in



GROUP OF CHILDREN IN THE FOUNTAIN-GARDENS

Lenôtre's time, save for some alterations made in the eighteenth century.

FAÇADE OF THE PALACE FROM THE GARDENS.

From the Fountain-Gardens, the visitor obtains the most

majestic view of the Palace, with its projecting centre piece and its two great wings.

The length of the façade is 1350 feet; the extreme length, comprising the façades on the side of the principal building, is 2143 feet. From no one point can a complete view be obtained.

There is throughout ground-floor, first floor and attic. The 96 ornamental statues are 7 feet 7 inches in height. The vases and trophies decorating the balustrade had fallen into ruins and were restored under the first Empire. It is proposed to replace them by others which shall more suitably break the monotony of a long line.

THE FOUNTAIN GARDEN AND ITS TWO CABINETS.

The ornamentation of the Fountain Garden presents the finest collection of bronzes in the world. The two basins are lined with a white marble rim bearing sixteen magnificent statues of French rivers and streams, of nymphs, and groups of children.

These bronzes, modelled by the greatest sculptors of the time of Louis XIV, were cast at Paris by the brothers Keller. Two of the finest figures are those which face the Hall of War, *the Garonne* and *the Dordogne* by Coysevox.

The two lateral fountains are adorned with bronzes by the same founders representing realistic animal battles.

That on the right (turning one's back to the Palace), is the *Room of Diana*, so called from the statue of the huntress Diana, by Desjardins, which stands at the side. The animals are by Houzeau. One of the most beautiful statues in the Park is on the left of the fountain; it is *Air*, by Lehongre, a female figure resting on clouds and wrapped in drapery, which she holds aloft over her head.

At the left is the *Cabinet of Day-break*, with animals by

THE GRANDBURY



Van Clève. The neighbouring statue, which gives it its name, has a star on its head and a cock at its feet. It is the work of G. Marsy.

The two large marble vases placed at the corners of the terrace, at the base of the Palace, are works of art no less remarkable; that on the left (looking towards the Palace) is by Coysevox (bas-reliefs on the pre-eminence of France recognized by Spain, and the defeat of the Turks in Hungary); that on the right is by Tuby (Louis XIV triumphant by the peace of Aix-la-Chapelle, and that of Nimegen, 1679).

SOUTH GARDEN AND TERRACE OF THE ORANGERY.

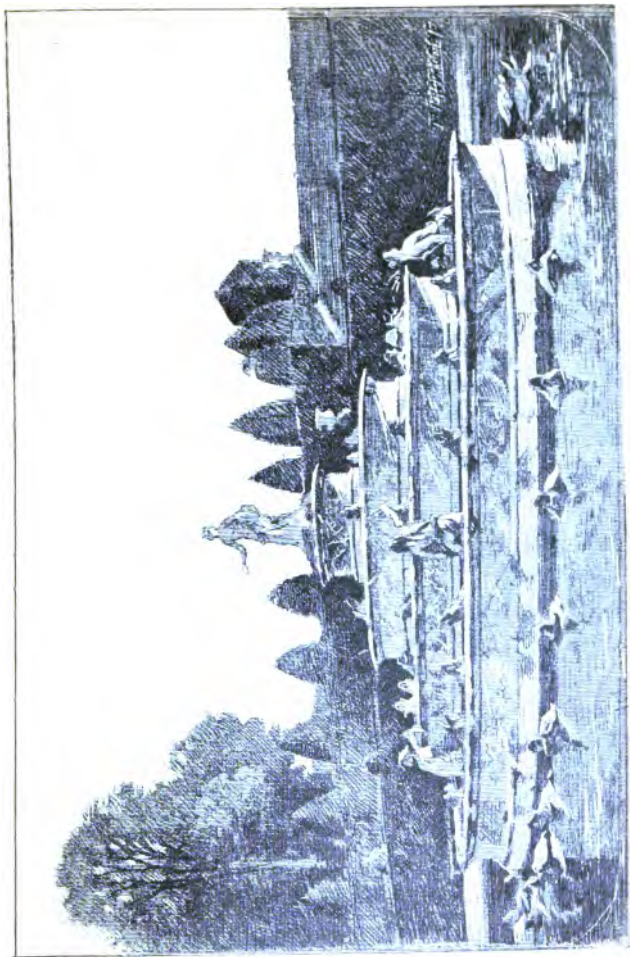
This garden is bordered with marble slabs supporting bronze vases. The visitor will notice on the central steps two exquisite groups, each representing a marble Sphinx with a little bronze Cupid. On the steps to the right is a recumbent figure of *Ariadne*, after the ancient Statue in the Vatican Museum.

The box-edgings form complicated designs which give a good idea of the plan of old French gardens.

The Terrace is situated over the great galleries of the Orangery (erected by Mansart in 1686), which served as a prison for the Communists in 1871.

The Swiss basin was excavated between 1679 and 1683 by the regiment of Swiss Guards. It is about 2238 feet long, and 760 broad. The woods in the background are on the slopes of Satory.

After having inspected the Orangery from above, and the great stairs called the Cent-Marches (Hundred steps), the visitor returns to the large steps in front of the Palace and descends to the Latona Garden.



LATONA BASIN

GARDEN AND BASIN OF LATONA.

The great garden of Latona comprises the two Lizard basins and that of Latona. The leaden sculpture of these basins has been regilt; nearly all the figures of the park-fountains were thus finished in Louis XIV's time.

The marble group in the basin of Latona represents the goddess with her two children, Apollo and Diana. She is imploring Jupiter to punish the Lycians, who insulted her when she asked them for a drink, and he changes them into frogs, lizards and tortoises. This metamorphosis is represented in groups of gilded lead.

On each side of the gardens is a slope ornamented with shaped yews and statues. At the foot of these are two beautiful recumbent figures : on the right, the Shell Nymph, by Coysevox (a copy); on the left, the Dying Gladiator, a copy from the antique in the Capitol museum, Rome.

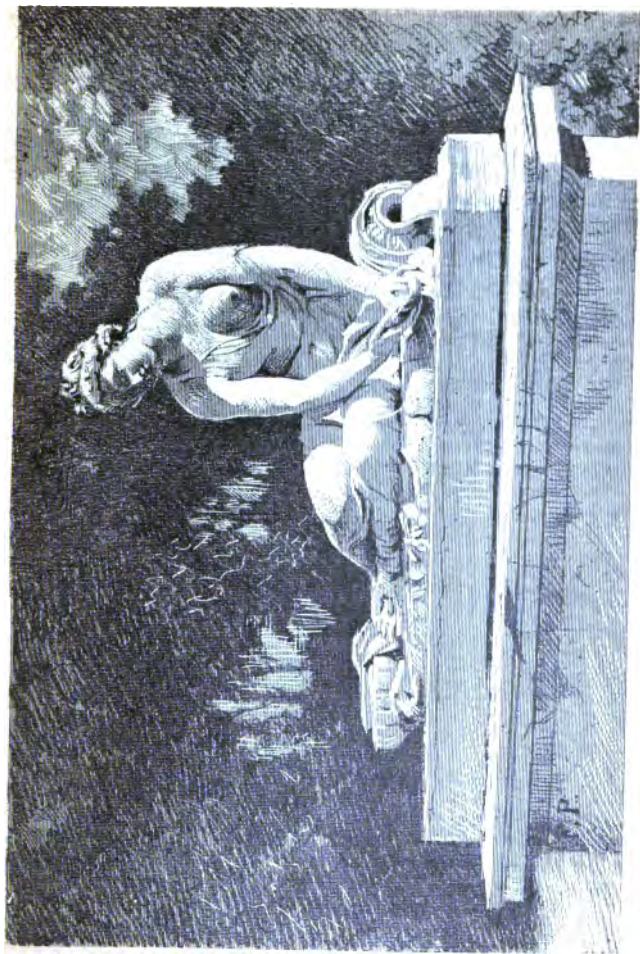
In the crescent in front of the Lawn (10) before the garden of Latona, are four groups after the antique : on the right Castor and Pollux, Arria and Pætus; on the left, Papirius and his mother, Laocoon and his sons.

In the centre of the crescent is found what is called the *Point of View* (9). It was to this point Louis XIV used to conduct the great personages who visited Versailles in order to give them the best view of the gardens.

The visitor has now before him the

LAWN, OR ROYAL WALK (14).

This beautiful walk, the most frequented in the Park, is 1079 feet long, and 208 feet broad. It is decorated with twelve statues and the same number of white marble vases.



THE SHELL NYMPH

Turning his back on the Palace and walking towards the Apollo basin, the visitor has on his left : Fidelity, the Venus of Richelieu (by Legros, after an antique at the Chateau of Richelieu), Fawn and Kid, Dido on her funeral-pyre, Amazon after the antique, Achilles at Scyros.

The statues on the right are : Deceit, Juno (an antique statue), Hercules and Telephus, the Venus of Medici, Cyparis, Artemisa.

Those who only wish to see the principal curiosities of the Park traverse the Lawn as far as the Colonnade.

The groves on the left are : *the Rockeries*, *the Queen's Glade*, and *the King's Garden*. The first is reached by the little walk behind the statue of the Dying Gladiator.

THE ROCKERIES OR BALL-ROOM (57).

This glade was used as a ball-room in the garden fêtes given by Louis XIV. The cascades produce a curious effect when the great fountains are playing.

On the other side of the large walk by which the visitor leaves the Rockeries is

THE QUEEN'S GLADE (65).

It was designed in Louis XVI's time in place of the old maze of Louis XIV.

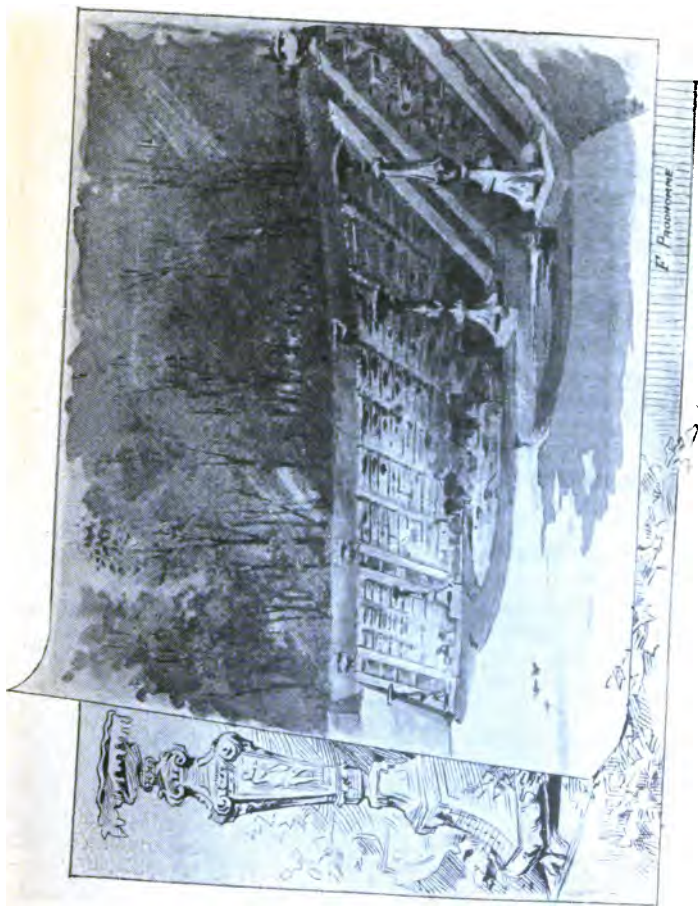
In the large walk at the end of the glade, which starts at one of the doors of the Orangery, is found the Basin of Bacchus (63), and further on the Basin of Saturn (62).

On the left is

THE KING'S GARDEN (67).

The large fountain in front of this garden enclosed by railings is called the Mirror. The garden itself, laid out in English fashion, was not made and planted till 1817, under Louis XVIII. It is remarkable for its trees and wealth of flowers. There is only one entrance, and on leaving the visitor returns to the Basin of Saturn, whence he can regain the Lawn or the Colonnade.

THE ROCKERIES



THE COLONNADE (59).

Following the Royal Walk, the fifth path on the left leads to the Colonnade. In the centre of this Colonnade, designed by Mansart, is a group representing the *Capture of Proserpine by Pluto, King of the Nether World*; the same scene is depicted in bas-relief on the pedestal. This masterpiece is the work of Girardon.

GROVE OF DOMES (55).

Nearly opposite the path leading to the Colonnade is one to the Grove of Domes. This has been recently restored. It is decorated with fine statues and trophies of arms sculptured in bas-relief by Girardon, Guérin and Mazeline. The name is derived from two pavilions surmounted with gilded domes that were formerly here.

BASIN OF APOLLO (13).

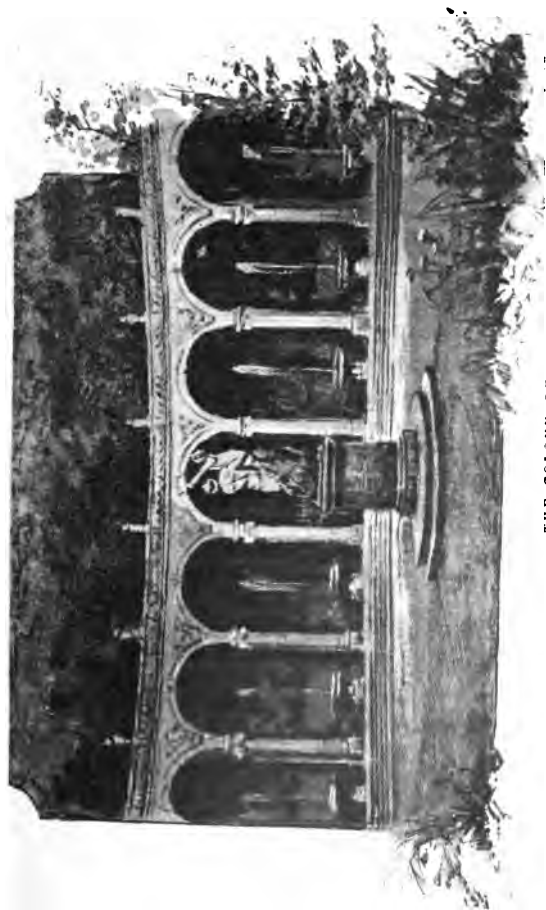
The group in lead in this basin was made by Tuby, after designs by Lebrun, so as to stand out amid the sparkling spray of the fountains.

It represents the Car of Apollo, the Sun-God, who, as Greek mythology relates, rose from Ocean every morning to illumine the earth, and every evening plunged in its waves. It is well known that Louis XIV had the Sun for his emblem, and that poets and courtiers compared their master to Apollo.

Now-a-days the Car of Apollo is popularly styled "the Car stuck in the mud".

At the right of the Canal-head is a boat-house, where boats are let out on hire (18). The large walk (Sailors' Avenue) opposite the landing-stage, brings us in five minutes to the Trianon railing (79).

The Trianon is also reached from the Basin of Apollo, by the Apollo Walk, and railing of the Petit-Pont (49).



THE COLONNADE

ENCELADE GROVE (50).

Returning towards the Palace, the second path on the left of the Royal Walk leads to the Encelade Basin.

Titan in revolt against Jupiter is represented just as the thunderbolt strikes him, his giant limbs crushed beneath masses of rock. A grand jet of water is emitted from the colossal figure's mouth. The sculpture, in lead, is the work of B. Marsy.

THE OBELISK OR HUNDRED-STALKS (47).

The grove of this name is reached by the same walk as the Encelade, after crossing the large path known as the Flora Walk. In the centre of a large basin is a clump of reeds whence issue jets of water forming a pyramid or obelisk. It is also called the "Sheaf".

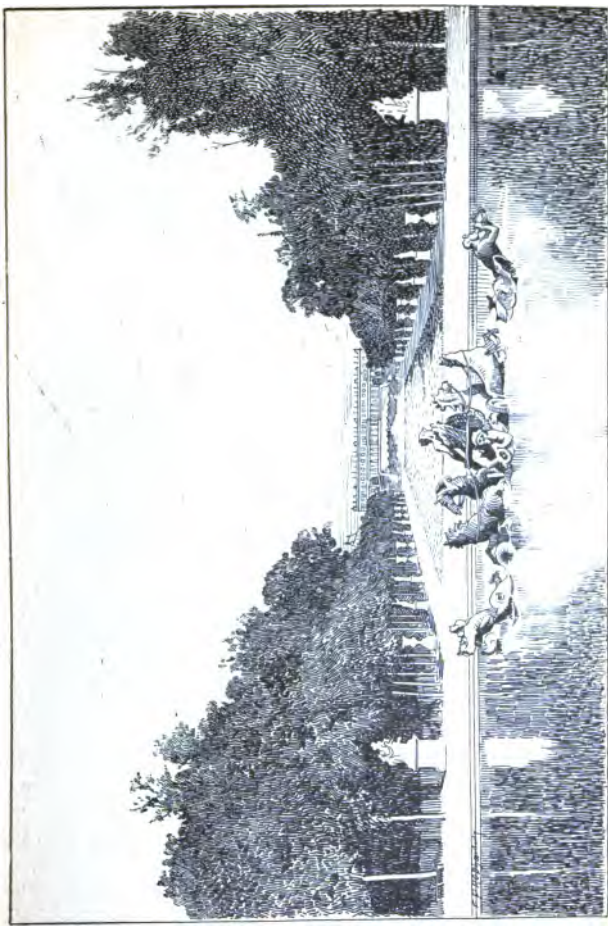
The visitor regains the Flora Walk and Basin (51), where is one entrance to the Star-Grove, sometimes called the Maze, which is of little interest. Retracing his steps along the walk opposite the figure of Flora as far as the Ceres Basin (52), he enters, on the right, the Grove of Apollo.

On the left is situated the Basin of Children (42), decorated with a charming group in lead of little swimmers.

GROVE OF THE BATHS OF APOLLO (53).

This English grove, the only one in the Park of Versailles, was only begun in Louis XVI's time, 1778, after designs by Hubert Robert, when the new taste which then inspired the Trianon began to realise that the severe style of Lenôtre's gardens was old-fashioned.

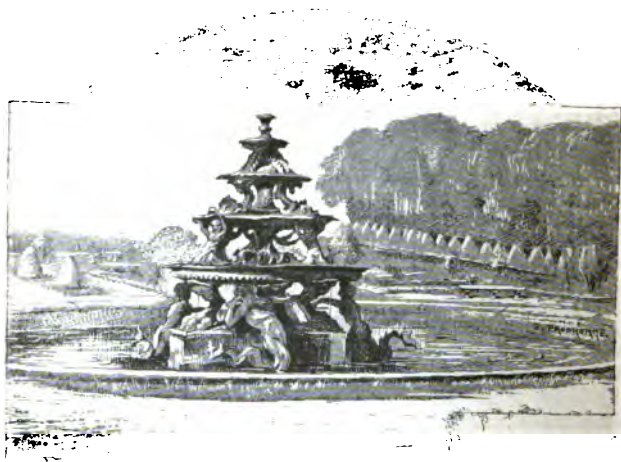
An artificial rock forms the entrance to the Palace of Tethys,



THE CAR OF APOLLO, AND THE ROYAL WALK

goddess of the sea, where Apollo is supposed to come every evening to rest after illumining the earth.

A fine group in white marble represents six nymphs of Tethys in attendance on the god, presenting him perfumes. His horses are at rest at the foot of the rock. Save for three figures by Regnaudin, the group is the work of Girardon; it was made about 1672, to represent the Sun-King by a flattering allegory.



THE NORTH GARDEN (21).

The exit is on the left at the top of the grove, by a crossway where there are some beautiful marble hot-baths; the visitor then takes the turning on the right at the edge of the North Garden.

In the centre of this walk is the *Pyramid Fountain* (23)



H. Le Roy

THE BATHS OF APOLLO

(commonly known as "the Boiling Pot"), the leaden sculpture of which, crabs, dolphins and tritons, is by Girardon.

If the visitor cares to ascend the stairs to the Terrace in front of the Palace, he will notice two bronze statues, after the antique, both seated figures, one representing Venus (bearing the signature of Coysevox), and the other "the Grinder", from the Museum of Florence.

CASCADE OF THE WATER-WAY (24).

The visitor follows the path below the Pyramid called the Water-way. The fine central bas-relief in bronzed lead, in the square basin where the water falls in a cascade, is by Girardon, and represents the Nymphs of the Bath.

WATER-WAY OR WALK OF MARMOSETS (25).

The walk is ornamented with fourteen little fountains of white marble, each a group of three children in bronze supporting a vase of Languedoc marble. These groups are popularly known as the "Marmosets". There are only seven in the walk, these being imperceptibly repeated on either side.

THE DRAGON BASIN (26).

Around the Dragon Basin eight other groups of children in bronze form companions to the "Marmosets". The leaden sculpture in this basin is quite modern, and unfortunately very different from the other work in the Park. It was modelled after prints.

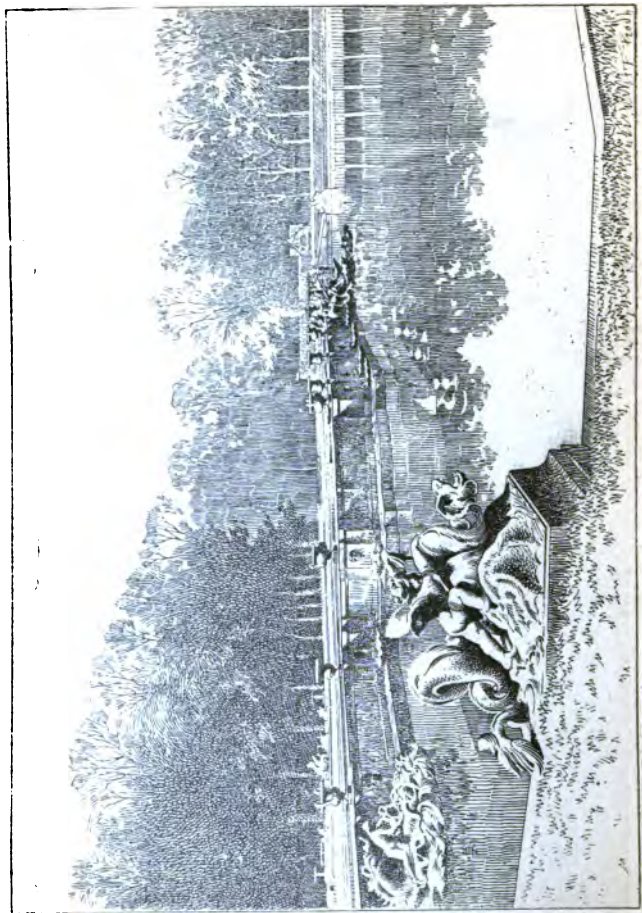
On the right is the entrance to the *Grove of the Triumphal Arch* (27), of modern arrangement; there is nothing worth seeing but a group in lead representing "France triumphant between Spain and the Empire", by Tuby and Coysevox.

FOUNTAIN OF NEPTUNE (29).

The fountains of this magnificent basin and the ornamental lead-work were restored in 1889.



FRANCE TRIUMPHANT



FOUNTAIN OF NEPTUNE

The three groups on the level of the water represent, the central, Neptune, God of the Sea, and his wife Amphitrite, that on the right, Ocean, that on the left, Proteus, another sea-god. These works were finished under Louis XV, by Adam, Lemoine and Bouchardon.

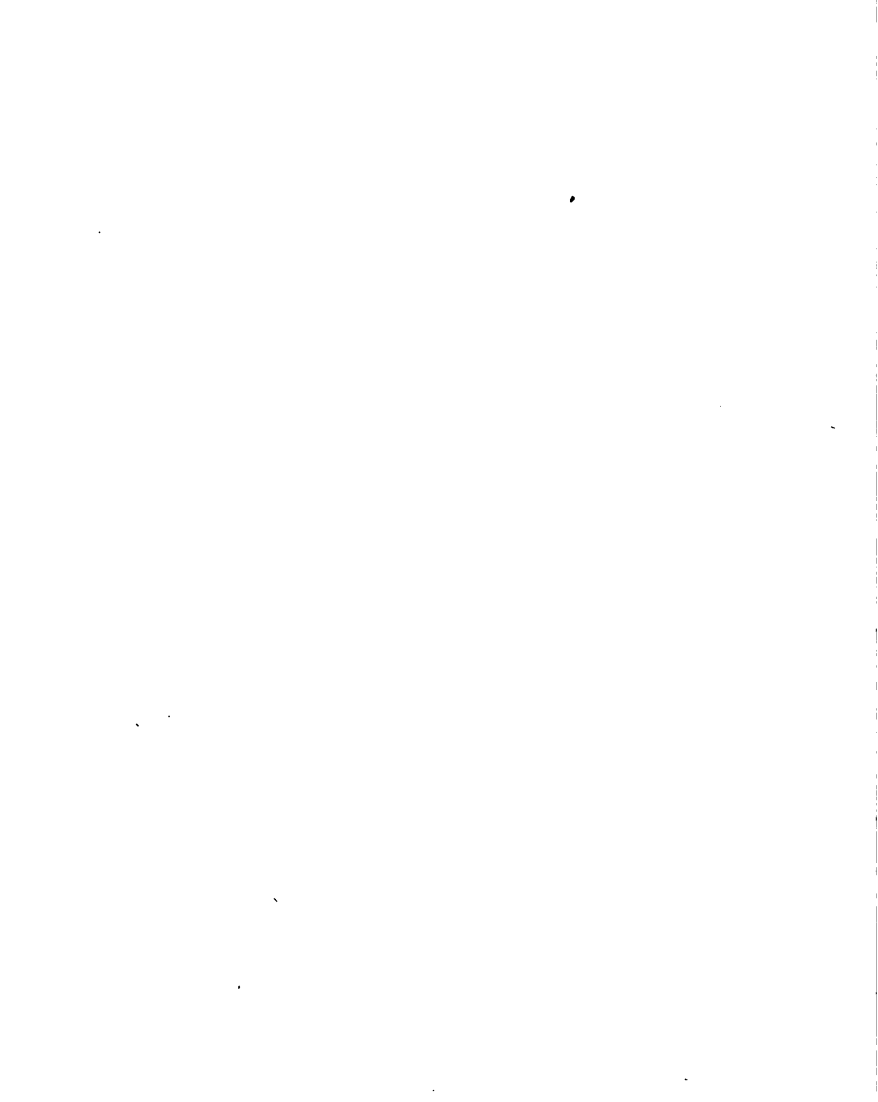
A great crowd gathers here on the days when the great fountains play to watch the grand effects. It is the most interesting point of the large fountains, and that where the final display takes place. Every year some evening fêtes are given here.


The buildings seen above the Basin of Neptune and the other side of the rue des Reservoirs are the *Hôtel des Réservoirs*, former residence of M^{me} de Pompadour, and the municipal Theatre, built under Louis XVI.

The visitor re-enters the town by the Dragon Gate, and is not far from the Railway (right bank). The opposite route leads to the Trianon in ten minutes.



VASE OF THE NEPTUNE BASIN





IV THE TRIANONS

A visit to the two Trianons is necessary to **any** foreigner who wishes to have a true idea of **the** beauties of Versailles. In which case he will do **well** to reserve it for a second day, because he will **not** have too much time in giving the whole of the **first** to the Chateau, Museum and Park ; as as much as **that** is necessary to travel over them in order to **see** them in detail.



Although "Les Trianons" can only be considered as belonging to Versailles, they are sufficiently interesting of themselves to be worth visiting more leisurely than is sometimes possible. As one is obliged to traverse the interiors very rapidly on account of the great number of visitors and the small number of guides, there are the two parks which we recommend to be seen at leisure.

That of "Grand Trianon" is not so celebrated as "Little Trianon". It affords nevertheless some most interesting points, a large parterre à la française, quiet and magnificent alleys and in the south part a terrace from which is an admirable view of the Grand Canal of Versailles, one of the arms of which ends there.

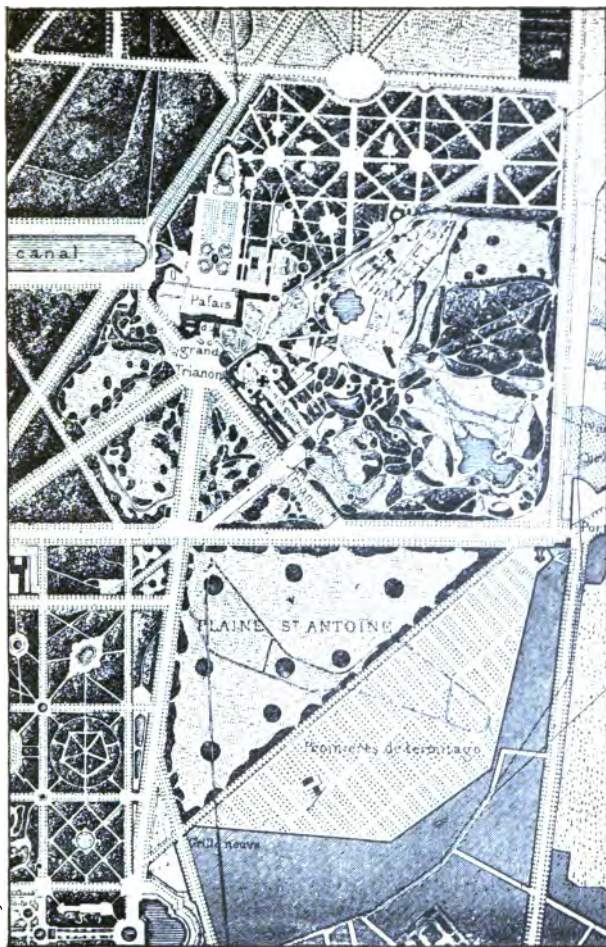
The national estate of Trianon is a quarter of an hour's distance from Versailles, or a few minutes drive. Those who only desire to see one of the two Trianons should decide on the Smaller which is more interesting on account of the souvenirs of Marie-Antoinette (see page 114). In this case it is necessary to inform the coachman, or, if on foot, after passing the railing of the estate turn to the right immediately behind the porter's lodge, and then take the broad walk on the left.

THE GREAT TRIANON

HISTORY.

The adjective which qualifies *Grand Trianon* was not employed until the time when Louis XV at the end of his reign founded the *Little Trianon*. Up till then the simple name of Trianon which often appears in the memoirs and historical works was applied to the estate and the palaces built by Louis XIV close to Versailles and destined like "Marly le Roi" as places of rest for the King in his continual public life.

Shortly after the first works that he ordered to be done at



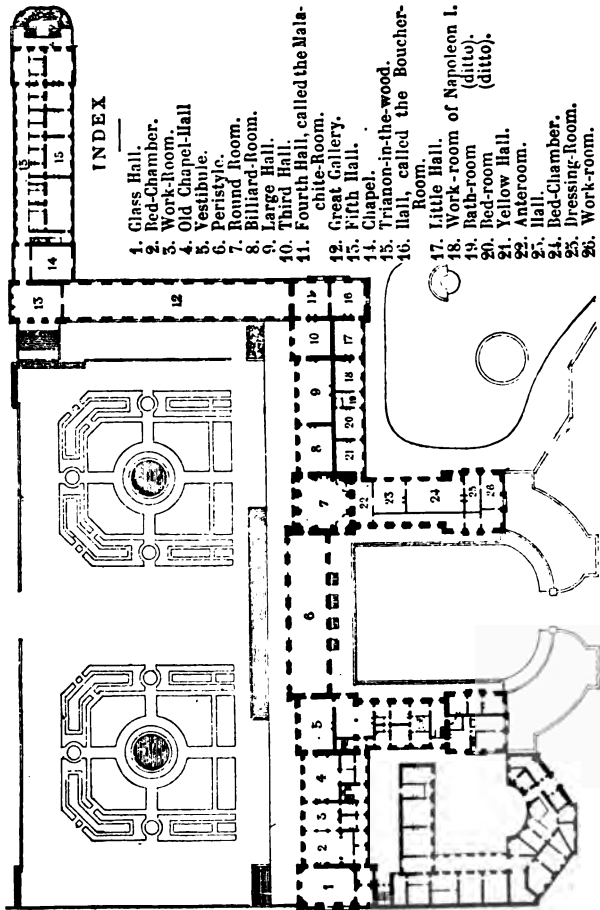
PLAN OF THE GROUND FLOOR OF THE GREAT TRIANGON

Versailles were finished, in order to increase his Park Louis XIV bought the hamlet bearing the name of Trianon and with it all the land with which it was surrounded. He did not long delay in building a little pleasure house which was built in 1670 and surrounded by beautiful gardens full of rare flowers. As the house was so remarkable for its decoration in plaques, vases and ornaments in China, it was called the *Porcelain Trianon*. It lasted seventeen years and was the admiration of the age.

The Court and the Government having been installed at Versailles in the year 1682, it was natural that Trianon should participate in the enlargements then done. Mansard demolished the Porcelain Trianon and built between 1687 and 1691 a real palace of one storey with a flat Italian roof which is the same we see to-day. The amount of marble was prodigious and there were numberless workmen employed in Versailles at both the interior and exterior decoration. During all the latter part of his reign Louis XIV made numerous stays there in the Apartment of the left wing of the palace. Madam de Maintenon and the amiable Duchess of Bourgogne were both fond of Trianon. The Czar Peter the Great stayed there during his journey in France from June 3rd to June 6th 1717. Louis XV gave Trianon to Queen Marie Leczinska. He stayed there himself pretty frequently during the second half of his reign and established amongst other things a botanical garden which was useful to science and became celebrated for the experiments of Bernard de Jussieu.

In 1794 Trianon escaped the sale with which it was threatened as National property and the furniture only was sold.

Napoleon I who thought of restoring the property, had Trianon refurnished and often stayed there, principally after his divorce from Josephine (from December 16th to December 26th 1809). Louis-Philippe made great changes in the arrangement of the



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PLAN OF THE GROUND-FLOOR OF THE GREAT TRIANON

apartments, and resided there several summers, after 1836, with his family and the Court.

The historic furniture and the greater number of the works of art in both the Trianons are controlled by the administration of the National Furniture. The pictures and sculpture form a little museum annexed to the Museum of Versailles.

LARGE APARTMENTS.

The visitor can only enter the Villa of the Trianon when accompanied by a keeper of the National Palaces (a different administration to that of Versailles), who gives the necessary explanations. The following will complete these from an artistic point of view.

GLASS HALL (1).

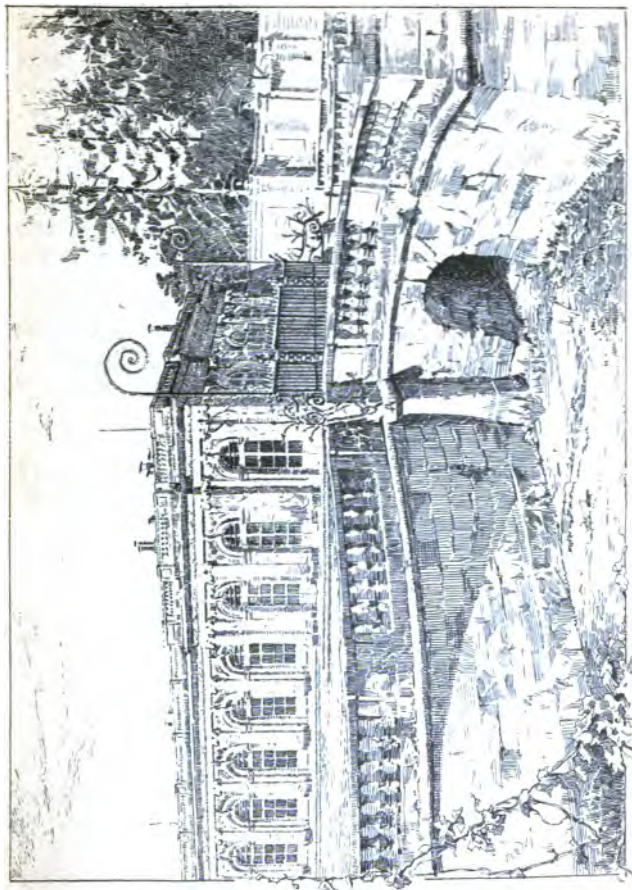
This room, for the decoration of which Louis XIV spent 10500 livres in purchasing Venetian mirrors, possesses a splendid fireplace of red marble relieved with bronze, in Louis XVI style.

BED-CHAMBER (2) AND WORK-ROOM (3).

The first of these two rooms was formerly the room of Louis XIV. Among the mythological pictures of the second, notice one by Natoire, "Allegory on the birth of a princess (time of Louis XV) whom Hymen brings to France". The furniture of all the rooms dates from about the time of Louis-Philippe.

OLD CHAPEL-HALL (4).

The altar was placed in the recess opposite the central window. In the time of Louis-Philippe, the Chapel was moved to that part of the Villa called Trianon-in-the-wood. Two portraits by J.-B. Vanloo represent Louis XV and Marie Leczinska in their youth.



LE GRAND TRIANON (LEFT WING)

VESTIBULE (5).

In Louis XIV's time this room gave access to the King's apartments. Over the fireplace is a picture of the Mignard school representing a trophy of arms of the "Grand Roi", with his motto, *Nec pluribus impar*.

PERISTYLE (6).

The peristyle, decorated with pilasters and marble columns, was formerly open and gave direct access to the gardens. Napoleon I had it closed by glass windows. It was here that Marshal Bazaine was tried by Court Martial.

Among the statues notice the *Boy extracting a thorn* and the *Cockel Player*, marbles after the antique, an equestrian statue of Louis XIV, in bronze, and the group in Vela marble, *France and Italy*, presented to the Empress Eugenie by the ladies of Milan, after the war of 1859.

LARGE ROUND ROOM (7).

This finely decorated room served as the Chapel under Louis XVI. The armchairs and stools are in Beauvais tapestry (a series of La Fontaine's fables). It is decorated with pictures by Monnoyer, Desportes and Blain of Fontenay (vases of flowers and American fruits), and with a *Fawn*, a bronze after the antique.

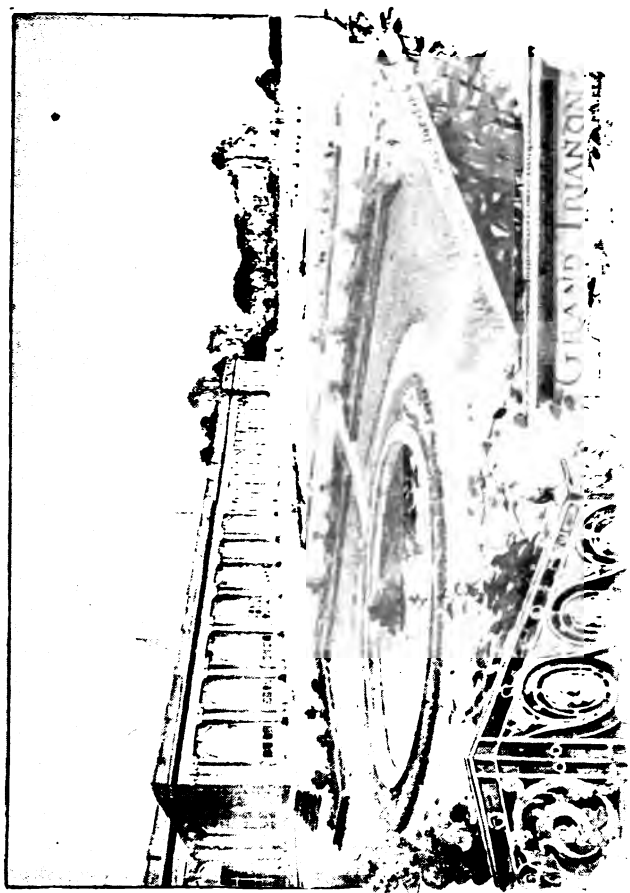
BILLIARD-ROOM (8).

This was the music room in Louis XIV's time. Napoleon I had it converted into a billiard-room.

In the wainscotting notice a bust-portrait of Louis XV by Vanloo, and Marie Leczinska, by Nattier.

LARGE HALL OF LOUIS-PHILIPPE (9).

This has been decorated with mythological pictures by Seb. Leclerc, Bon Boulogne, Antoine and Noël Coypel, Verdier, La-fosse, etc.



Over the fireplace is a bas-relief, an old cameo in oriental alabaster, the subject being sacrifice to the god Pan.

Notice the beautiful vases of Japanese porcelain.

HALL (10).

There are four beautiful pieces of flower painting by Monnoyer, a picture by Lafosse, *Apollo and Thetis*, and some fine old furniture : consoles of carved wood, a Louis XIV table (unfortunately regilded), a cabinet of carved and gilded wood, touched up with white, Louis XIV style, etc.

MALACHITE HALL (11).

The name comes from the malachite objects presented by Czar Alexander I to the emperor Napoleon I, after the peace of Tilsit; these are — the cup in the centre of the hall, the two chandeliers, the two cupboards and the console. The other articles were acquired by King Charles X.

The armchairs and stools are of Beauvais tapestry.

The portrait of Henry IV by Hersent is a modern work. The four other full-length portraits are interesting. They are : Louis XIV, one of the Rigaud school, Louis XV, by Vanloo, Louis of France, Dauphin, by Natoire, and Louis XVI, by Duplessis.

GREAT GALLERY (12).

This gallery communicates with the central portion of the Villa and the wing called Trianon-in-the-wood. Under Louis-Philippe it became the great dining-hall, decorated with pictures of divers kinds, mostly mediocres, statuettes, vases of Sèvres porcelain, etc. There are also reduced models of Trajan's Column and one of the temples of Paestum. The pink-marble bowls were used to cool wine in iced water.

The following hall and the Chapel, built under Louis-Philippe, are of little interest, as is the Trianon-in-the-wood (15) where the princes of the blood in the time of Louis XIV,



and Louis XV lived during the King's stay. These apartments entirely dismantled of their furniture, are not open to the public.

HALL OF SPRINGS, CALLED THE BOUCHER-ROOM (16).

This room, which in Louis XIV's time overlooked a little wood traversed by streams, called the Garden of Springs, was converted into a library by Napoleon I.

It is ornamented with four great pictures by Boucher, representing : *Neptune and Amynone*, *Venus and Vulcan*, *the Fortune-teller* and *Fishing*. Notice too the *View of the ancient aqueducts of the Palace of Nero, Rome*, by Hubert Robert, and a clock of gilded bronze in the form of a basket of flowers, with a circular enamelled dial, in which the hours are shown in the centre of the corolla of a flower.

SMALL APARTMENTS (17-21).

These apartments were inhabited by M^{me} de Maintenon, by Louis XV, by Stanislas Leczinski, King of Poland, by M^{me} de Pompadour, and finally by Napoleon I, who gave them their present appearance and furniture.

They are in the following order, the Emperor's work-room, with fine Empire furniture, the bath-room, the bed-chamber and yellow room, decorated with four pictures by Restout (the Seasons) and two by Oudry (Harvest and Vintage).

NEW APARTMENTS (22-26).

These apartments occupy the right wing of the Villa. They were, after 1704, the apartments of Louis XIV, then those of Louis XV; lastly Louis-Philippe had them restored and furnished (1846) for the reception of the Queen of England, who never came. The furniture has been preserved.

The connoisseur will notice in room 25 two vases of Sevres



CIRCULAR DRAWING-ROOM

porcelain, with bronze stone bases, a vase of Japanese porcelain, called celadon, on a pale green ground, and furniture covered in Beauvais tapestry; in the bed-chamber (24), two chests and a console inlaid with ebony and copper, of the Boulle kind, and a series of old pictures of flowers and mythological subjects.

MUSEUM OF CARRIAGES.

This little museum is situated on the walk connecting the Great and Small Trianon. It contains state-coaches dating from the First Empire and the Restoration, and sedan-chairs and sledges of the 18th century.

The bridles and harness of the horses of the Crown Stables are in glass cases.

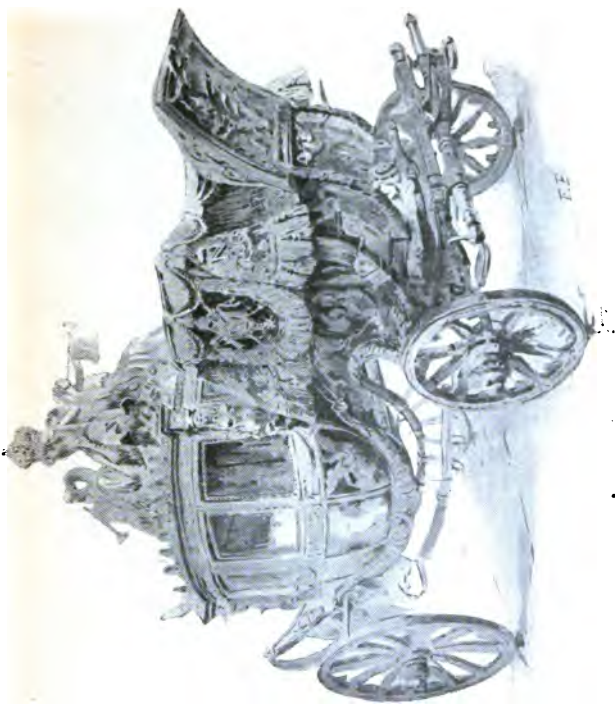
The visitor will notice a *Coronation Car*, built in 1825 for the coronation-ceremony of Charles X, and restored in 1854, the ornaments being changed, for the baptism of the son of Napoleon III. The weight is 15 432 lbs.

The *Baptismal Car*, built in 1821 for the baptism of the Duke of Bordeaux, was used at the marriage of Napoleon III and at his son's baptism.

The other carriages date from the time of the First Empire. The *Topaz* figured in the cortège of Napoleon I's Coronation, 1804. The *Opal* bore the Empress Josephine to the Chateau of Malmaison, after her divorce.

The only modern vehicle is that which was placed at the disposition of the Emperor Nicholas II, in Paris and Versailles, October 1896.

Some very elegant sedan-chairs, of the time of Louis XV and Louis XVI, complete the exhibition. None of them however have an authentic history. Neither have the sledges, whose forms and paintings are so curious; they were used for the winter pastimes of the court, held in the Versailles Gardens and on the Grand Canal.



CORONATION CAR





THE LITTLE TRIANON

A grand remembrance of Louis XIV reigns in the Chateau of Versailles where he conceived and executed marvels. At the Grand Trianon, transformed by so many regimes, the one that survives the most is that of Napoleon; at the Petit Trianon there is only one face of which one thinks, that of Marie-Antoinette. The history of the illfated Queen, as history so attractive, and so often disfigured by calumny and legend, is here so very realistic. It is this that explains the particular attraction of visitors for this part of the National domain.

THE LITTLE TRIANON

HISTORY.

The little villa of Trianon was built by the architect Gabriel towards the close of the reign of Louis XV. This king, being desirous of having in the neighbourhood of Versailles a homely and agreeable resort, decided on the spot where he had placed his green-houses and aviaries. He supped here for the first time in 1768. Here he felt the first symptoms of his last illness, April 27th 1774; he was immediately removed to Versailles, and died thirteen days after.

Louis XVI gave the Little Trianon to Queen Marie-Antoinette, who eagerly took possession and had a delightful English garden made, then called Anglo-Chinese. She often stayed there several weeks with a few friends, and later with her children. She led a country life there, in the simplicity she so loved, away from the pomp and trying etiquette of the Court.

These retreats of the Queen to Trianon occasioned many calumnies against her, from those courtiers she refused to admit. Later, when she had her modest hamlet erected, 1783, people accused her of ruining France with her caprices. Thus the Trianon became fatal to the unfortunate Queen after having given her some of her happiest hours.

On October 5th 1789, Marie-Antoinette was at Trianon when the news of the arrival of the Parisian mob made her leave in haste the dear place she would never see again.

During the First Empire, Princess Pauline Borghèse, favourite sister of Napoleon I, lived in the Little Trianon for some time; under Louis-Philippe, the Duke and Duchess of Orleans inhabited it.

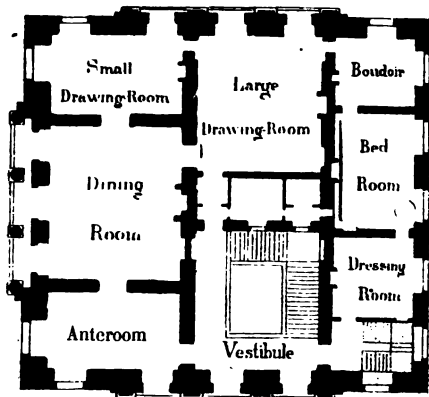


LE PETIT TRIANON

THE APARTMENTS.

THE STAIRCASE.

Two marvels of French art adorn this staircase : the railing of wrought and gilded iron with the initials M. A. interlaced, and the round lantern of chased and gilded bronze, whose bunch of twelve lights is supported by little seated satyrs.



PLAN OF THE APARTMENTS OF THE LITTLE TRIANON

THE ANTEROOM.

The furniture of this and the following rooms is of the time of Louis XVI. There are busts of Louis XVI, by Pajou, and the Emperor Joseph II, brother of Marie-Antoinette, by Boizot. The pictures are by Natoire.



THE STAIRCASE

DINING ROOM.

The decoration of the wainscoting, previous to Marie-Antoinette's time, is taken from the fruits and flowers native to Trianon.

The chased appliqué-work is a true work of art. The stucco table with a geographical chart was designed by Louis XVI for the instruction of the Dauphin.

The lintel is by Pater, master of Watteau. Notice portraits of Louis XVI by Callet, and Marie-Antoinette by M^{me} Vigée-Lebrun. The two other pictures were sent by Maria-Theresa to her daughter Marie-Antoinette to recall the scenes of her childhood. That near the window represents the archduchesses, her sisters, playing a Gluck opera at a family performance at Schönbrunn, on the occasion of the marriage of Joseph II. The other portrays Marie-Antoinette herself dancing with two of her brothers at the same marriage fêtes (1765).

LITTLE HALL.

This was the Queen's billiard-room.

Some fine furniture is shown here. In the centre is an oval table with four mahogany legs, decorated with paintings, bronzes and medallions in biscuit-marble. There is a chandelier with eight lights of the time of Louis XVI.

The jewel-cabinet of Marie-Antoinette is the most sumptuous article made for her. It is of massive mahogany, ornamented with cariatides representing the Four Seasons, rich chased fittings, biscuit medallions, and fine paintings on ivory signed by De Gault, 1787.

The lintel is by Natoire and Lépicié.

LARGE HALL.

The visitor will notice the wainscoting, on which branches of lily are carved, the appliqué-work representing stag-horns



THE QUEEN'S BED ROOM

united by knots of ribbon, the fine furniture covered for the most part with Tours work, the chairs bearing the Queen's monogram. The piano does not belong to the room.

The lintels are by Pater.

Here the Queen entertained her intimate friends, described in detail, as well as the apartments, by M. Nolhac in his book on the *Reign of Marie-Antoinette* (the Chapter on the Trianon).

BOUDOIR.

Some fine wainscoting is composed of the French arms and the monogram of Marie-Antoinette.

The Sèvres bust, copied from Pajou, represents the Queen at the age of eighteen, at the commencement of her reign.

BED-CHAMBER.

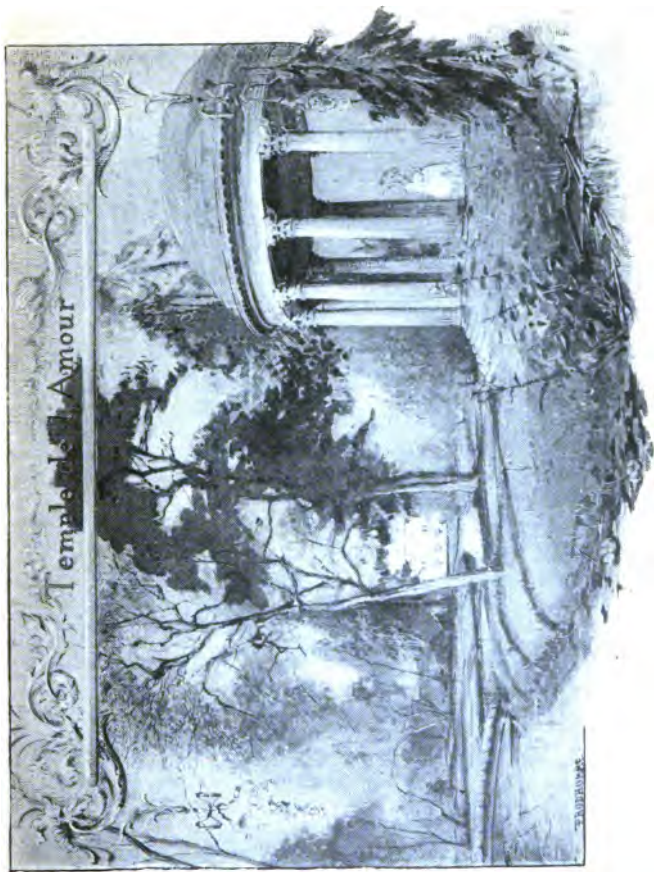
The bed, Louis XVI style, is covered with a counterpane of Tours work, embroidered by hand, which belonged to Marie-Antoinette, as did the clock, the inlaid table with the interlaced initials of Louis XVI and Marie-Antoinette, and the chest with chased bronzes by Gouthière.

The pastil is a copy of a precious portrait in oils of Louis XVII, painted by Kucharski in 1792.

GARDENS OF THE LITTLE TRIANON AND HAMLET OF MARIE-ANTOINETTE.

Leaving the little chateau, the visitor should follow the railing on the left and take the turn opposite. He passes before the *Temple of Love*, a charming erection with a cupula, built on an islet in one of the streams that water the garden.

Continuing, he arrives at the *Hamlet*, a cluster of rustic houses, the principal of which are known by the names of



THE TEMPLE OF LOVE

the Mill (on the left), Billiard-house, the Queen's house, the Hen-house, called also without any reason the Presbytery, the Dairy and Marlborough Tower.

Looking through the Dairy windows, the visitor can see where the Queen without playing in any other way at country life used to prepare cream and butter with her own hands. She used to spend afternoons at the Hamlet with Madame Elisabeth and her friends, all dressed in linen costumes and straw hats, in the most friendly simplicity. Various ridiculous legends have originated about this hamlet, where neither the Queen nor the royal family ever lived or disguised themselves as comic-opera peasants.

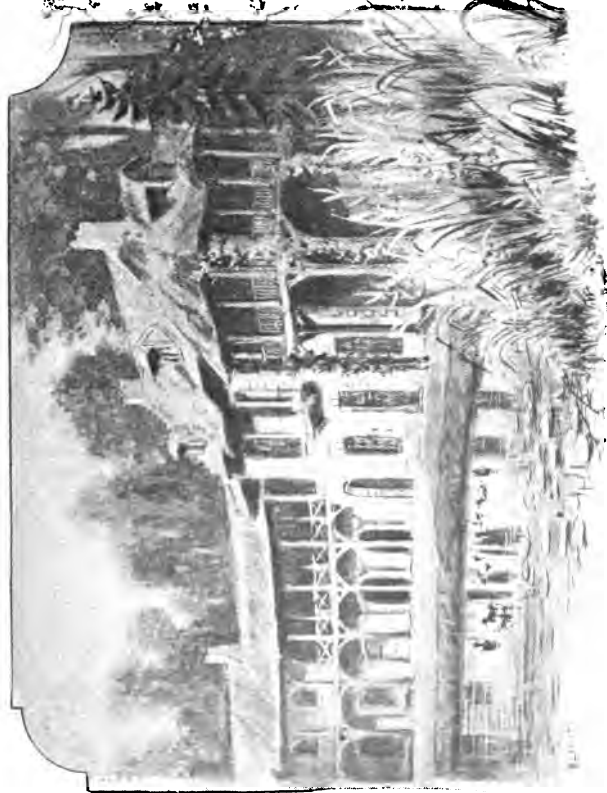
The visitor should walk round the little lake and enjoy the views of the Hamlet, noticing at the end the woody swellings on the roots of the Louisiana cypress. These exotic trees were some of those which ornamented the Trianon gardens, and which still form a sufficiently curious collection.

Continuing the walk, visitors will be interested in the Orangery and flower-garden.

Bearing to the left, he comes upon another lake, overtopped by the *Belvedere*, built by Mique, the Queen's architect. The artificial *Rock* is picturesquely designed. Behind the rock are various useful buildings. The principal is the theatre, able to hold 500 at a pinch, where Marie-Antoinette used to perform comedy with the Count of Artois and his private friends.

The garden stretching towards the west of the Chateau is in French style. The pavilion, called the *French Pavilion*, which terminates it and has just been restored, was built under Louis XV, in 1750; it then was used by the King as a summer dining-room.

Behind this pavilion is a modern bridge connecting the Trianon of Marie-Antoinette with that of Louis XIV.



THE QUEEN'S HOUSE

GARDENS OF THE GREAT TRIANON.

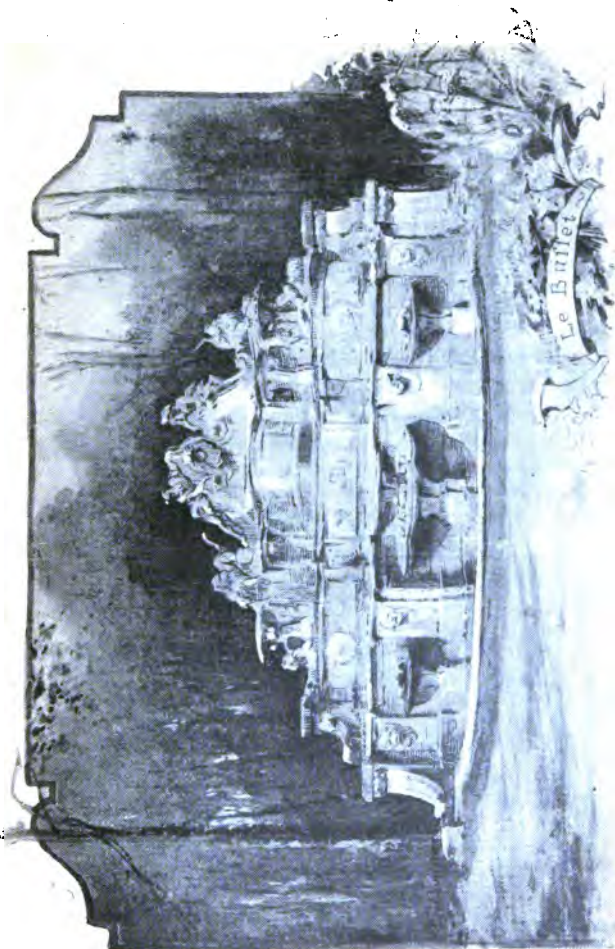
These beautiful gardens, which are very extensive and generally deserted, are well worth a visit. The fountains play alternately with those of Versailles.

The most beautiful effect is that of the *Cascade*, also called the *Buffet*, constructed by Mansart, and well restored. It must be viewed from behind the large fountains. The visitor will notice the gilded lead figures (*Neptune* and *Amphitrite*) at the end of a walk, on the right, after passing the corner of the Trianon-in-the-wood.

Turning down the walk on the left of the Buffet, the visitor reaches a large basin called the *Plafond*, also newly restored. Then, returning towards the Palace, he should glance at the terrace overlooking the arm of the Grand Canal, where the Court Flotilla often brought visitors to the beautiful gardens. The view is very extensive.

The only exit from the Great Trianon is a door on the right, reached by passing round the entire building. At the entrance, before the principal gate of the Palace, there are generally carriages waiting to take visitors to Versailles or the stations.





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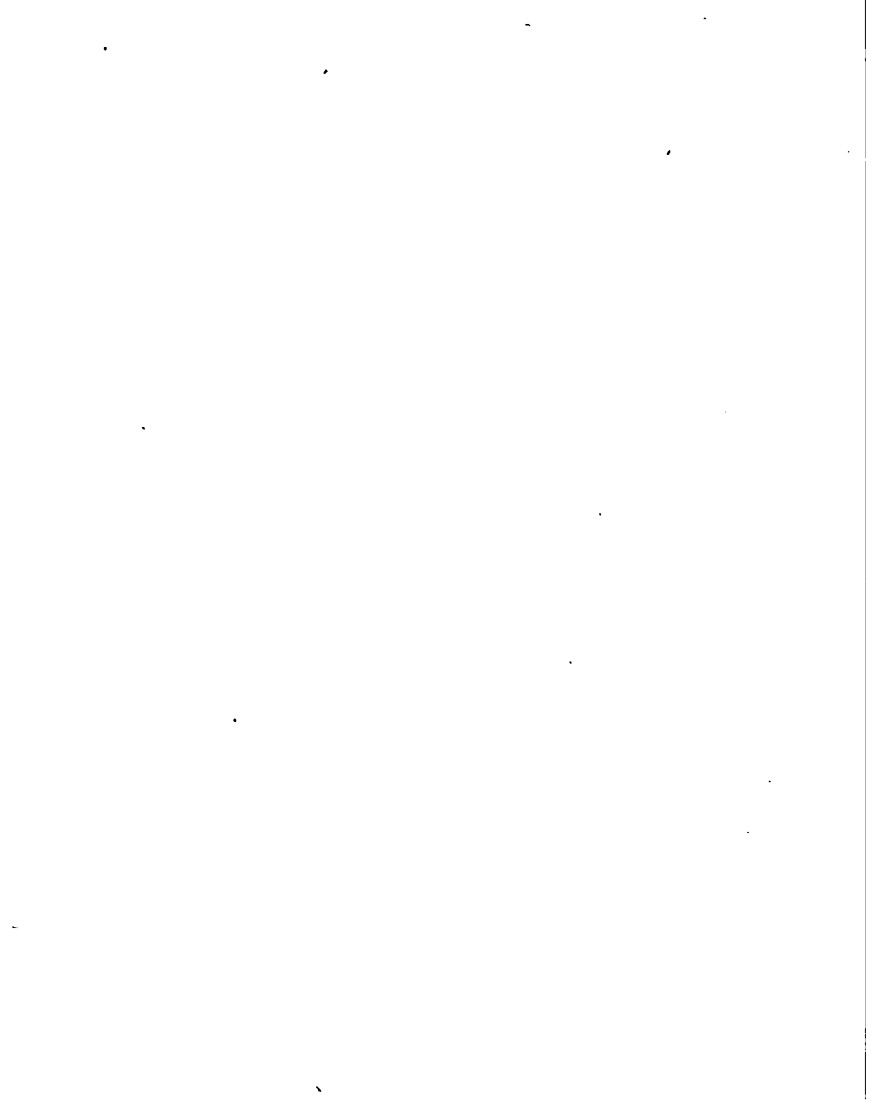
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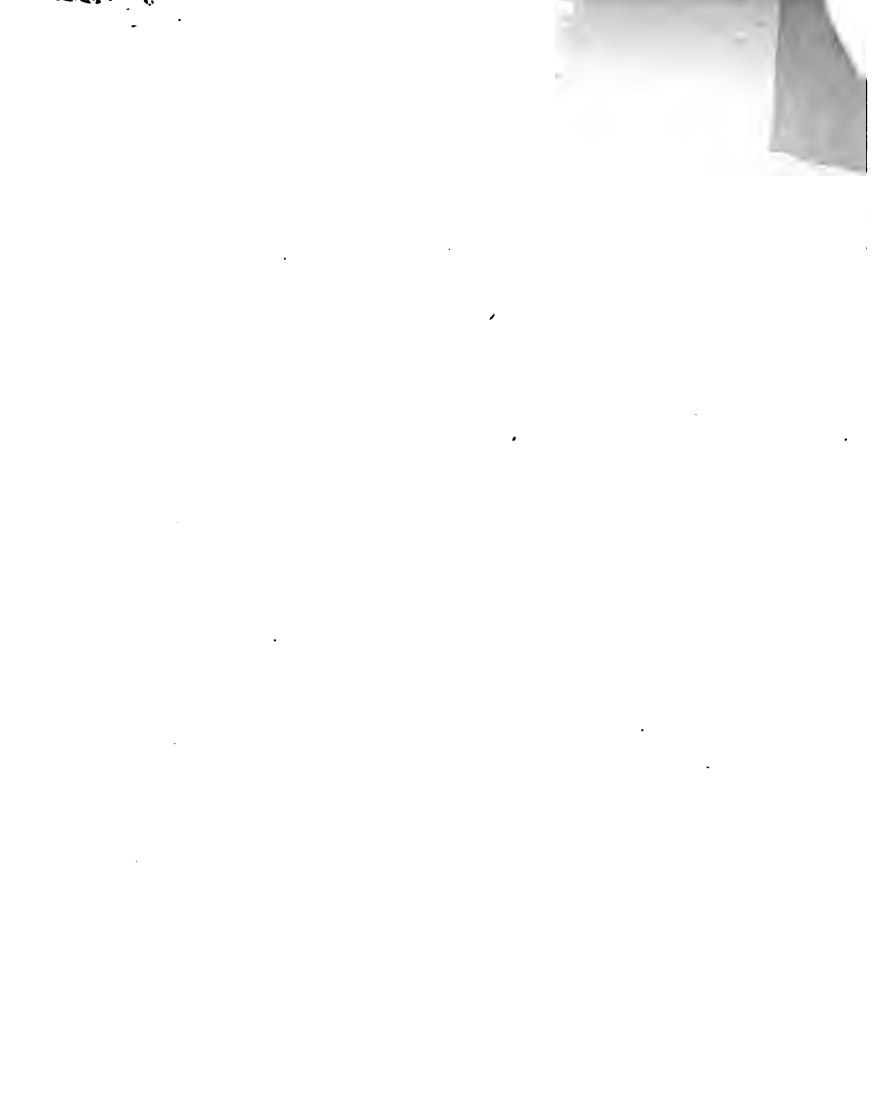
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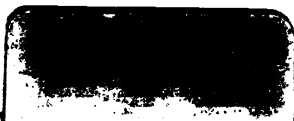
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